

Radio Times, August 15th, 1924.

MY CROWNING EXPERIENCE. By DAME CLARA BUTT.



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the Week Commencing
SUNDAY, AUGUST 17th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	
PLYMOUTH (Relay)	
EDINBURGH (Relay)	
LIVERPOOL (Relay)	
LEEDS—BRADFORD (Relay)	
HULL (Relay)	

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OFFICIAL NEWS AND VIEWS.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): TWELVE MONTHS (Foreign), 15s. 8d.; TWELVE MONTHS (British), 12s. 6d.

The Return of the Ear.

By Professor ROBERT S. RAIT, C.B.E.
(Historiographer-Royal for Scotland).

JUST as the motor-car has revived the use of the road, so the invention of wireless telephony has increased the access of knowledge to the mind by means of the ear. Before the invention of printing, and while the ability to read and write was still confined to a small proportion of the community, information and instruction were conveyed by the spoken word. Royal Proclamations read in public places are now pageants or legal formalities, and the announcements they make become generally known otherwise than by the hearing of the ear; but the reading of the Proclamation was once the actual means by which its contents were made public.

In Scotland, after the meeting of a Parliament, new laws were published to the lieges at the market cross of the burgh in which the Parliament was held, and the sheriffs of the various counties were bound to proclaim them in the county towns. Less solemn announcements came from the mouths of the town criers, an echo of whose "Oyez," "Oyez," may still occasionally be heard. The hour of the night, or of the early morning, was conveyed to the awakened sleeper by the shout of the watchman, whose harsh announcement of "five o'clock and a rainy morning" is still remembered by some of the older generation.

The news of the Middle Ages was carried and distributed orally by the large and varied wayfaring population which was regarded partly as a convenience and partly as a nuisance by the householders. Jugglers and tumblers, the clown, the mountebank, and the acrobat, wandered through the country, along with itinerant merchants and pedlars, friars and preachers of religion, pardoners and quack doctors, and all of them commended their wares and themselves by bringing the news of the day. Sometimes it was news of the kind for which we have recently adopted the term "tendencious,"

propaganda for an insurrection. The Peasants' Revolt of 1381 was organized by oral messages.

Information about distant counties and about foreign countries came from the lips of pilgrims—who formed another section of the wayfarers—and the wandering minstrels, though they fell from their high estate, were at one time the purveyors of literature and poetry. Poems and ballads were preserved by transmission from mouth to ear, and each district of the country had its own songs and verses, which everybody knew, though nobody had ever read them. The kind of memory which retained this traditional literature survived until recent times, and Sir Walter Scott's "Minstrelsy of the Scottish Border" was largely based upon versions which he took down from the lips of old people in his holiday expeditions. The popularity of metrical versions of the Psalms, now disused in England, was largely the result of general inability to read. If they were to be sung, the large majority of the congregation must know them by heart. Even in Scotland, where a metrical version is still in use, the advance of education has been accompanied by a neglect of the old custom of storing the memory with the verses; it is needless to learn by an effort what can be read with ease at any moment.

Both in theory and in practice the development of education has discouraged what is described as "mere memory," and the ear has played a smaller part in the receipt of knowledge than it used to do. The newspaper appeals to the eye, and this appeal was greatly assisted by the cheapening of its cost, a process which has been coincident with the extension of education. Early newspapers were dear and were read out aloud, just as were the manuscript "newsletters" which preceded them, but the last two or three generations

(Continued overleaf in column 3.)

Songs that Moved the World.

The Story of "The Indian Love Lyrics."



AMY
WOODFORDE-FINDEN.

THERE has been controversy from time to time as to the song which can claim to have proved the "best seller," and there have been many candidates for that honour of "best seller," from "The Man that Broke the Bank" to "The Lost Chord." But it is almost as certain as anything can be that all doubts on this head have been set

to rest by a song cycle published over twenty years ago. If sales are any criterion of popularity, the most popular songs ever published in the history of music are the "Indian Love Lyrics."

Strangely enough, both words and music were written by women, both of whom knew India intimately, though they never met until the music was welded to the words. The "Laurence Hope" of the well-known title-page wrote a volume of poems, published in the nineties of last century by William Heinemann, entitled "The Garden of Kama," and it was in that volume that first appeared such lyrics as:—

Pale hands I loved beside the Shalimar,
Where are you now? Who lies beneath your spell?

Whom do you lead on Rapture's roadway, far,
Before you separate them in farewell?

Pale hands I loved beside the Shalimar,
Where are you now? Where are you now?

Pale hands, pink tipped, like Lotus buds that float

On those cool waters where we used to dwell,
I would have rather felt you round my throat
Crushing out life, than waving me farewell!

Pale hands I loved beside the Shalimar,
Where are you now? Where are you now?

Her Earlier Songs.

But it was not until Amy Woodforde-Finden wedded these passionate, haunting words to equally haunting music in 1902 that they made a world-wide appeal. Several years before she had published various songs, including "O Flower of All the World," which she published under another name, Amy Ward.

Up to that time, although it had been before the public for several years, "O Flower of All the World," now so widely known and sung had been a comparative failure, but when the "Indian Love Lyrics" made the name of Amy Woodforde-Finden one to conjure with in musical circles, her earlier songs won the popularity they had, on their merits, always been entitled to. Needless to say, this is a common experience both in literature and music, and, indeed, in every artistic calling.

A Child Prodigy.

An elusive and shy personality, little has ever got into the publicity of print concerning the woman who has the distinction of having written the most widely-popular songs of her generation. Here, however, is an extract from a letter which has never before seen the light of day, in which the composer gives a sort of nutshell autobiography:—

"I know I was considered rather a Prodigy, as a child (and it was before the age of Prodiges). I composed a song at nine years old, and published a waltz at fifteen. I played very well for my age. At twelve years I used to play 'The Moonlight Sonata' by heart. I studied the piano for several years with Mr. Adolph Schlosser, late head of the London Academy

of Music, and I owe most of my musical education to him.

"I wrote one or two songs which never moved at all. It was the 'Indian Love Lyrics' which made my first success; these I wrote in 1902. Following them, I think 'A Lover in Damascus' has been the most popular, but the other cycles, 'On Jhelum River' and 'Five Little Japanese Songs,' are also doing well, also my single song, 'O Flower of All the World,' which is having a great sale. I spent three years in India. My husband is a retired Lieutenant-colonel of the Bengal Cavalry. I also travelled in Kashmir."

I am able to add a few more details of this remarkable woman's all-too-brief life. She was one of nine children, and was born at Valparaiso, where her father, Alfred Ward, was for some time British Consul. Thus her earliest and most impressionable years were spent in a Spanish environment. Her gift of musical composition seems to have been a purely natural one. Her spiritual nature seemed to breathe the musical atmosphere of any part of the world in which her lot was cast. Thus her "Three Little Mexican Songs" and her "Little Cactus Flower" reveal the colour and melody of Spanish America, whilst her song cycles and, supremely, the "Indian Love Lyrics," written after her marriage and on her return to this country from India, seem like the magical echo of the music of the mysterious East.

A Beautiful Memorial.

Colonel Woodforde-Finden was a widower when he married Miss Amy Ward out in India, and when he retired from the Army some three years later, they settled in the little Nidderdale village of Hampsthwaite, not far from Harrogate. The composer's connection with this charming spot was somewhat tragical. Her stepson, Eric, whose brother had been killed in the Boer War, had always been an invalid, and was laid to rest in the village churchyard in 1913. Three years later Colonel Woodforde-Finden died and was laid beside his son, and almost exactly three years later still Amy Woodforde-Finden passed away and was laid to rest beside her dear ones.

Some years later, on a Sunday afternoon in April, on the anniversary of her stepson's death, the village church was packed so full that many stood in the open air for the dedication of a beautiful memorial monument to the memory of this talented composer. The figure is recumbent, and is a speaking likeness of the woman who died too soon. At each corner is a kneeling angel, and around the base are bas-reliefs of scenes from her famous songs.

But Amy Woodforde-Finden has an equally enduring monument in her music, which is heard, certainly, wherever the English language is spoken, and in very many countries where it is not. It will suffice to keep her memory green as long as there is a music-lover left to sing her songs or a band to play them. A. B. COOPER.

WORKING under the assumption that a wireless receiving set could be successfully operated at 1,000 feet underground, the United Mine Workers of America are investigating radio as a means of life saving in mine disasters.

He was a listening enthusiast, but an uncompromising moralist. "The programmes are excellent," he explained, "and it is not for me to take personal exception to any item. But when 80-and-so was singing I closed down for the time. He was mixed up in a shady case some years ago, and I could not receive even his voice in my home."

The Return of the Ear.

(Continued from the previous page.)

have perused, and not listened to, the newspaper. Apart from schools and universities, the Sunday sermon and the popular evening lecture have, in our own time, been almost the only means of the circulation of knowledge (music, of course, excepted) through the medium of the ear. Even the stage has often appealed chiefly, or at all events largely, to the eye.

The development of broadcasting has introduced a fundamental change, the results of which cannot fail to be interesting and important. In some curious ways the customs of the past have been reproduced in new circumstances and for fresh purposes. In country villages we again listen to the announcement of the time of day by word of mouth; not, as of old, because of the scarcity of watches and clocks or the rarity of ability to read them, but because we are enabled to keep our watches in conformity with Greenwich time.

The personal announcements which are made by the courtesy of the British Broadcasting Company fulfil some of the functions of the old town crier. The news bulletins once again convey to the ear, instead of to the eye, the records of the events of the day, and one London voice achieves what was effected in the Middle Ages by the thousand voices of the wayfarers and wanderers.

Much more important than these things is the revival, in a new form, of the lecture and the recitation. The multiplicity of printed books has, in recent years, decreased the popularity of the lecture, and the public reading or recitation has almost disappeared. The length of the lecture has, for broadcasting purposes, been seriously reduced, but its appeal has been addressed to an infinitely wider audience. The lecturer has been given the task, not of trying to satisfy, but of attempting to create or stimulate intellectual interest, and the possibilities open to him have been vastly increased. The art of public reading has been revived; enormously larger numbers of men and women have listened, in the past year, to the recital of poetry, or of other great literature, than in the preceding half-century or more. The books may have been on our shelves, but they have not been used, and the reader over the wireless sends us back to them.

It may not matter much in itself whether instruction or entertainment reaches us by the avenue of the eye or by that of the ear, but there must have been some loss in the continuous neglect of one of them. The return of the ear cannot fail to be an important and fruitful factor in the program of knowledge.

GREENLAND CALLING!

BEFORE long, the Eskimos and other inhabitants of the outlying territories of Denmark will be linked up by wireless with Europe.

A Danish radio company has arranged to build a number of stations on the west coast of Greenland, and in the autumn the connection will be established with at least one of these settlements, probably that at Julianehaab, where the largest station is to be built. The waves will be transmitted by Reykjavik in Iceland and possibly thence via Scotland and Norway.

The Greenland stations are being built primarily for meteorological purposes and for the transmission of official dispatches to and by the Government authorities there. Later, the system will be extended, and listening will become general among the Eskimos.

Official News and Views. GOSSIP ABOUT BROADCASTING.

John Henry in the Air.

JOHN HENRY has climbed very high as a wireless entertainer, but he is destined to reach yet greater heights. Early in September he will go up in an aeroplane over London, and will tell everybody what he thinks of them from that altitude. The aeroplane will be equipped with a special microphone, and apart altogether from the honour which John Henry will be sure to impart to the occasion, the experiment of broadcasting from an aeroplane will create widespread interest.

A Tour Round the Stations.

On Wednesday, August 20th, there will be a wireless turn which should be of great interest to all our listeners. On this evening, between 8 and 9 p.m., we will have a tour round the B.B.C. stations and pick up selected items from each in turn, and relay them to London. From 8.35 p.m. to 8.40 p.m. an interlude is provided by Philemon, who is giving his weekly causerie, "From My Window." At 9 p.m. Miss Lillah McCarthy, the famous Shakespearean actress, is giving a recital of poems by Shakespeare, Keats, Yeats, and Tennyson.

"The Retreat From Mons."

Those who have read Major A. Corbett-Smith's thrilling story of "The Retreat From Mons" will be specially interested in the programme on August 23rd. On that occasion, which marks the anniversary of the opening of the retreat, Mr. Cyril Estcourt will recite some half dozen episodes, grave and gay, from the book.

Result of the Man Hunt Competition.

The National Man Hunt created a considerable amount of amusement throughout the country, and it is to be hoped added something to the science of catching wrongdoers. The hunt created more interest in the provinces than in London, which is perhaps only to be expected, as the fun of a chase is more concentrated in a provincial town. There were few untoward incidents, although exception must be made in favour of the zealous young policeman who made a most valiant attempt to arrest the "wanted" persons, and whose visions of promotion must have vanished into thin air when he realized the identity of the suspects.

The following are the prize winners which at the moment of writing have been decided:—

I. Auntie Sophie was pursued most energetically by Mr. A. C. Wake, of 4, Crescent Place, Cartwright Gardens, London, W.C.1. He recognized her B.S.A. in Euston, and gave a most detailed description of the car and its occupants. He saw the car again at 7.35 p.m., and made a correct

deduction as to the route followed by it. He wins the first prize of £5.

II. Uncle Rex was seen at 7.29 by Miss Rita Behm, aged 16, of Homeland, 35, Fulham Road, South Woodford, E.18, who displayed great persistence, and gave an excellent report on the Daimler Saloon and its occupants, thus winning the first prize of £5.

III. Uncle Caractacus was also detected by a large number of listeners. Mrs. L. Bleiner, of 90, Deacon Road, Kingston-on-Thames, identified the little Daimler Saloon at 8.10 p.m. while driving in a car, and sent in a good description of our Uncle and his companions. She wins the first prize of £5 for the most detailed observation upon this car. Other prize winners include:—

Manchester:

Mrs. J. B. Sagar, 3, Rose Hill, Miller's Lane, Atherton.

Birmingham:

Misses Nancy and Margaret Smith, 67, Bath Road, Wolverhampton.

Sheffield:

Miss Annie Hibberd.

Bournemouth:

Mr. Ames.

Liverpool:

Mr. T. O'Neil, 18, Dentwood Street, Dingle, Liverpool; T. H. Fullerton, 4, Walton Vale, Aintree, Liverpool.

Edinburgh:

W. F. Craigen, 5, Chancelotte Terrace.

Newcastle:

M. J. Powell.

Leeds-Bradford:

Edward Brockley, 23, Welfton Mount, Hyde Park, Leeds.

Flymouth:

A. R. Sanday, 7, Stuart Road, Stoke, Devonport.

Cardiff:

Miss Phyllis Kendrick, 36, Penhill Road.

"Battler With Giant Fish."



Mr. F. A. MITCHELL-HODGES.

Mr. F. A. Mitchell-Hodges begins his thrilling series of travel talks on August 19th, when his subject will be "Battler With Giant Fish." We all know the fate of the man who enlarges upon his pleastorial captures, and Mr. Hodges has not escaped the criticism that is heaped upon a successful angler. However, his big fish stories are in a class by themselves, and he has a habit of substantiating his tales by producing the corporeal evidence. He has presented 26,000 specimens to the British Museum.

A Loss to Listeners.

Listeners will learn with sorrow of the death of Mr. Philip Wilson, who had endeared himself to all those who had an interest in old English music. His last appearance at "2LO" was on May 12th, when he took part in an Australian concert. Mr. Wilson seemed to be possessed of a magnificent physique, and the news of his illness and early death at the age of thirty-eight has caused a painful sensation. He also spoke from some of the provincial broadcasting stations, and his talks on the songs of the English Latinists, with appropriate illustrations by himself, were widely appreciated by listeners all over the country. He was persona grata with all members of the B.B.C. staff with whom he came in contact, and it is with the deepest regret that we have to record the passing of one who not only rendered great service to broadcasting, but who in the normal course of events would have been one of the greatest educational musical forces in the country.

Query Programme Competition.

The recent Query Programme Competition proved very acceptable to listeners, and a large number of excellent entries were sent in.

The winner of the first prize of £5 5s. is Mr. Frank H. Garner, 120, Higham Road, Tottenham, N.15, who was successful in naming all the artists, together with the titles and the names of the composers of the majority of the items.

The runner-up is Mr. William Burton, Proton, Hockley, Essex, who submitted a very creditable solution, and he will receive a cheque for £2 2s. As nobody tied with Mr. Burton as runner-up, the prize of £2 2s. will be divided equally between Mr. C. A. Lonsdale, 8, Thomsett Road, S.E.20, and Mr. Marion Main, 26, King's Avenue, Minwell Hill, N.10, who have tied for third place.



WHAT ARE THE WIRELESS WAVES SAYING?

[A five guinea Crystal Receiving-set will be awarded to the reader who sends in, on a postcard, a reply to the above question which in the Editor's opinion is the wittiest and most applicable to the picture. All attempts must be received not later than first post on Tuesday, August 19th, and must be addressed: "Wireless Waves," Radio Times, 8-11, Southampton Street, Strand, London, W.C.2.]

Drawn by Charles Dana Gibson

Mozart, The Amazing Prodigy.

A Career of Fascinating Interest. By R. D. S. McMillan.



WOLFGANG MOZART.

OF all the prodigies the world has known, surely there has been none who can at all compare with Mozart! What an amazing child! Making his first public appearance at the age of five, a year later he is engaged upon a tour with his father; at the age of eight he takes London by storm, and plays to the King and Queen; at the age of ten he has completed his first symphony, while two years later, when he is twelve, we actually find him writing and completing his first opera!

His Crowded Boyhood.

"The little sorcerer," the Emperor of Austria (Francis I.) dubbed the child when at the age of six he first appeared at the Royal Court. One day the little fellow stumbled while approaching the piano and folk. He was helped up by one of the princesses. "You are good," Mozart said to her, "when I grow up I shall marry you." She was Marie Antoinette. When, in the year 1780, Wolfgang Mozart opened his eyes to the world at Salzburg, his parents little knew what a genius had come to bless their home, though they certainly had not long to wait before they made the discovery! So meteoric was his career during those early years that the biographer will find that from the age of four to fourteen, crowded as they were with incident and achievement, were among the most interesting years of his all too-brief life.

"Coming from the Stars."

Mozart the elder, a man who worked hard in the interests of his brilliant offspring, saw to it that Mozart never allowed anything to interfere with his career, and the boy's success, so far as finances at any rate was concerned, was due to a considerable extent to his parent's exertions. Leopold (Mozart's father), a virtuoso himself, took the greatest pride in his son, and he considered it the proudest moment of his life when during their Italian tour, when Wolfgang was fourteen, he saw his son conduct his own opera, *Mitridate*, at Milan. We find him writing home that the Italians, then the leaders in the world of opera, lauded the new work as one "della stella"—in other words, "coming from the stars."

Love at First Sight.

The time came when Leopold Mozart found himself no longer able, on account of business ties, to accompany his son on his journeyings; so that when, in 1777, Wolfgang set out on another tour, it was his father who accompanied him. Wolfgang was now twenty-one and well able to take care of himself, but we may imagine that his fond father, fearing some youthful folly, deemed it wise that the young pianist's mother should go with him. But if Frau Mozart's duty was to see that her son returned with his heart intact, she was to fail in her mission, for on the way to Paris he met and fell in love with Aloysia von Weber, the daughter of an orchestral copyist at Munich, whom Mozart employed. She was then, at fifteen, a singer of promise, and he gave her some lessons. With Mozart it was love at first sight, and all the time he was in Paris he was thinking of her. This visit to the French capital was to be a

sad one for, probably upset by the journeying and the financial failure of their sojourn in France—for this time Mozart received more applause than peace—his mother became ill and died. It was a blow to Mozart, yet it is safe to say that if it had been his father, his sorrow would have been even more acute.

A Quick Change Romance.

On the return journey home, he visited his loved one again, only to find himself forgotten. As a matter of fact, he had been ousted in her affections by an actor named Lange.

And now comes the strange part of the story, for Mozart, now that he knew Aloysia was not for him, turned to her younger sister, Constanze, and promptly fell in love with her! And the young composer was not one whit less ardent towards the new charmer. Old Leopold had by this time heard—and disapproved—of the Webers. In a letter which Wolfgang writes to him, the younger Mozart, after remarking that "an unmarried man, in my opinion, enjoys only half of life," says: "But now, who is the object of my love? Not one of the Webers, surely? Yes, one of the Webers—the third daughter, Constanze. My good and beloved Constanze is the martyr of the family and probably on this very account the kindest hearted, the cleverest, and in short the best of them all; she takes charge of the whole house and yet does nothing right in their eyes."

An Elopement that Ended Happily.

It was about this time or shortly before it that Mozart's first masterpiece saw the light, the opera *Idomeneo*, which was performed at Munich in 1780 with great success, and he followed this up with another opera, *Die Entführung aus dem Serail*. It seems to have been on the strength of the latter that he decided to defy his father and marry Constanze. They eloped in 1782, and Mozart never regretted the step, for with Constanze he found the happiness which only a devoted wife can bring. He was then, at the time of their marriage, twenty-six, and she was nineteen.

"My Own Requiem."

A period of notable work followed, and in 1785 Mozart, whom Haydn had but recently declared to be "the greatest composer he had ever heard," burst forth with his immortal *Marriage of Figaro*; a year or two later came *Don Giovanni*, and in 1788 three of his masterpieces of instrumental art—his Symphonies in C, in E flat and G minor—in which Mozart attained heights of glory in music never before dreamed of. They stamped him, if his previous work had not already done so, as the immortal genius. As Schubert, enraptured by Mozart's music, wrote years later: "Immortal Mozart, what countless images of a brighter, better world hast thou stamped on our souls!"

But already, although he was only thirty-two, the sands were running out, and three years later came the end—the cutting short of a career which, great in achievement as it had been, yet was still full of promise. For some time Mozart had had a premonition that his death was near at hand, and after a visit from his father he told him that he was afraid they should not meet again. In 1791 he wrote *The Magic Flute*, and in November of that year he was attacked with rheumatic fever. He was engaged at the time on a Requiem, and just before the end came he whispered, "Did I not say I was writing this for my own requiem?" He was buried in a pauper's grave, the location of which was lost and is to-day unknown.

Wireless and Health.

How Radio Helps the Sick.

FOLK are very definitely coming to realize that wireless is not only a factor in our everyday life, but a very vast factor. I am not so sure that we are yet fully awake to its tremendously growing influence, and I feel quite sure that those persons who may wish to be considered "intellectuals" are beginning to admit it. The absolute fact is that wireless has completely revolutionized our reactions to a hundred and one different things. Its ramifications are reaching out in all directions, and, like the other waves, they are endless.

A Second Doctor.

In the foregoing paragraph there is just a breath of romance. The actual accomplishments of wireless are already legion. In a previous article I wrote that it was rebuilding home life, and I see added instances of it daily. The usefulness of the wizardry of wireless is expanding like a mighty, irresistible sea. It may not be stopped. Just as some genius roped in the power to be obtained from great rushing waters for the benefit of industry and many other things, so surely shall our engineers and inventors direct the immeasurable force of wireless for the benefit of all people. Not for a few people, but for all.

To me, wireless is a second doctor—and a good one, whose fees are very small. It is a mixture of medicine and spiritual healing. You know that wonderful doctor who seems to make us better as soon as he enters our room, and his medicine is almost unnecessary. That is just what wireless does.

The Perfect Spiritual Healer.

May I tell you a story? A woman friend of mine of some sixty years, mostly winters, had been bed-ridden for years. Day in, day out, she faced the terrible tragedy of her disease, slowly eating into her vitality. We waited upon her, giving her service, ungrudgingly. Sometimes she drooped. Sometimes she would ask us to read a chapter from *The Book and Play* and sing some simple hymn to her. And then came Wireless. We fixed up a set in her fragrant room, and behold, sunshine came into her life! The gathering mists seemed to roll away from her tender, patient eyes. She heard music. She became alive again. The sweet world without came back to her. Those old hymns she loved so dearly, which she had sung so happily in the old days, came to her from the church. And the *Bells of St. Martin*? I leave the rest to your thoughts.

Wireless is helping the doctor. All sick people who are not too sick should have it. I make bold to say that it will keep many of us from becoming sick. It is a new stimulant, and far more effective than the recognized stimulant. It is the only real and perfect and undeniable spiritual healer. Quiet claims, but true ones.

A Blessing to the Blind.

Not so many weeks since I was visiting some old people, old in years and rich in friendship, who very seldom went out, and I shall not easily forget the rare expressions on their faces as they listened to the Oxyd Nightingale, and Miss Harrison's beautiful 'cello playing dimly in the background. Wireless is a new gift of God to the sick and the aged.

And what a blessing, a deep blessing, it is to the blind! There lives on a high hill somewhere in the South Downs a man of not many years, disfigured and blind, . . . Blasted by the war, broken bodily, and almost broken in spirit. Hid—and who would wonder at it!—away from his fellow-men. And then wireless quietly reached out its friendly hand to him. Let us not forget.

G. H. GREEN.

Listeners' Letters.

[All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.]

Why Call Signs Are Used.

DEAR SIR,—Would you inform me for what purpose "call signs" are retained to indicate stations; for example, "Sheffield, 6FL"?

The word "Sheffield" is shorter and clearer to hear than "6FL," and when we hear a voice saying, "Sheffield calling," it seems superfluous to add a myotic combination of letters and figures after it, known as a "call sign."

Yours truly,

(COLONEL) L. HAY-DUCROT.

Westmeath, Ireland.

[Call signs are allotted to all stations by the Government. It is laid down in wireless telegraphy law that every station shall have a definite call sign, in order that it may be distinguished from other stations. If it were simply decided to call any particular station "Sheffield," it is obvious that confusion would arise.

The broadcasting stations are so well known that announcers are not encouraged to repeat the call sign too frequently, although it is a Government regulation that this should be repeated at certain stated intervals.]

Reception in Germany.

DEAR SIR,—It will doubtless interest you to know that here, in Germany, at a distance of about 1,000 kilometres, I am able every evening to enjoy performances from English stations with only a two-cylinder receiver with regulating coupling.

During the afternoon, I can only hear Newcastle with headphones, but as soon as darkness sets in, the hearing becomes better, and one station after another can be picked up. Newcastle, Manchester, Aberdeen, Bournemouth and London can be heard particularly well. From 10 o'clock on, one hears more distinctly, so that I am then able to put on my English clear-toned loud-speaker, which in strength of sound is not far behind a good gramophone.

The listening is best when London sends out "Belmy," and when the Savoy Orchestra plays.

Yours faithfully,

Kiel.

ALFRED LOTZE.

Saved From the Sea.

DEAR SIR,—I have much pleasure in informing you that my son has arrived safely home. He was blown out to sea, and picked up, boat and all, by a fishing trawler, whose crew kept him up the channel until their return. They put into Bembridge, Isle of Wight, at 9.30 p.m., and he was invited by the mate to hear the wireless at his home, and had the remarkable experience of hearing a description of himself broadcast.

My wife and family and self are deeply grateful to the B.B.C. and tender our sincere thanks.

Yours faithfully,

Southsea.

FRANK COLLINS-BAILEY.

[Last week we published a letter from Mr. Denis Mackail, the well-known novelist, giving a quotation from an early Victorian writer, in which the term "B.B.C." occurs. Those readers who were unable to identify the quotation will be interested to know that it is taken from chapter 51 of Thackeray's "The Newcomes." "B.B.C." here stands for the "Bundelcund Banking Company," in which Colonel Newcome made, and lost, his fortune.]

PEOPLE IN THE PROGRAMMES

A Painstaking Actress.

AN event of unusual interest will take place at London on Wednesday, August 20th, when Miss Lillah McCarthy, the well-known actress, will recite a number of poems.

Miss McCarthy is one of the most painstaking actresses on our stage, and she always goes to great trouble to obtain the proper "atmosphere" for her various rôles. For instance, before appearing in *Blood and Sand*, she went to Spain in order to study the people in every detail. While there, she was nearly kidnapped by brigands and held to ransom.

Nearly Kidnapped.

ONE moonlight evening she was passing through a little street in a village some distance from Madrid when she heard cries of "Help!" in Spanish. To get to the "poor old man" who was crying for help, she had to pass through an ugly-looking passage in a lonely cottage and go down a cellar. Glancing over her shoulder, she noticed two or three crouching figures—men stooping, hiding themselves from the moonlight.

Of course, that gave the show away! Miss McCarthy allowed the artful "poor old man" to cry on, seeing there were so many of his friends about. She afterwards learned that this was one of the many dodges to trap visitors in those mysterious underground cellars of Spain.



(1) Miss Lillah McCarthy; (2) Mr. Hubert Carter; (3) Mr. John Redwood Anderson; (4) Miss Gwen Frangcon Davies.

An Impressive Play.

MR. JOHN REDWOOD ANDERSON, who recited a selection of his poems from Cardiff on Wednesday, August 13th, is the author of the remarkable play *Babel*, which was recently broadcast from the same station. *Babel* is a work of great artistic and literary merit.

Mr. Anderson struck the keynote of calamity at the outset, and gave a vivid picture of the devastation wrought upon the world by the second deluge, which led to the building of the

historic tower. Thenceforward the interest was sustained throughout, and his description of the building of the tower in the second act was a fine piece of word painting. Particularly impressive also was the final scene in which the circling vultures are the first intimation to Nimrod's subjects who have abandoned him to his wild scheme, that "Death sits upon the Tower."

Broadcasting and the King's English.

THAT versatile actor, Mr. Hubert Carter, who played "Nimrod" in Mr. Redwood Anderson's play, is a great believer in the far-reaching effects of broadcasting from the educational standpoint.

"Not ten per cent. of the King's subjects speak the King's English," said Mr. Carter, recently, "and if broadcasting could be the means of the King's English being spoken from Newfoundland to New Zealand, and there is no reason why it should not, what a splendid thing it would be! Broadcasting has given many people their first opportunity of hearing the works of Shakespeare and other masters. It is really a lesson in elocution."

In Irving's Shoes.

MR. CARTER also scored a success in the part of King Lear, when it was broadcast from the Cardiff Station a few weeks ago. He is an actor of wide experience, having played leading parts with most of the West End managements, including Sir John Martin Harvey and the late Sir Herbert Tree. He has also played Shylock in *The Merchant of Venice* with Miss Ellen Terry.

Singer and Actress.

THE part of "Nina" in *Babel* was played by Miss Gwen Frangcon Davies. She has won fame both as a singer and as an actress, and is the daughter of the late Mr. Frangcon Davies, the Welsh vocalist.

She scored a big success as Juliet at the Regent Theatre, London, and also as "Etain" in *The Immortal Hour*. Her portrait in the latter character, painted by Mr. Harold Knight, the Art Committee of the National Museum of Wales are anxious to purchase.

Dogs for Police and Army Work.

DOG lovers should make a point of listening on August 10th, when Lieut.-Col. E. H. Richardson is to give a talk from London on "Police Dogs."

Lieut.-Col. Richardson has been training dogs for various important purposes for many years, and it was he who introduced into this country dogs for duty with the police.

He began to study the subject in 1903, and since then, many Governments have been grateful to him for his services. During the Russo-Japanese war, he supplied the Russian army with ambulance dogs; he took out an ambulance dog to the Spanish army in the Moroccan campaign, for which he was personally thanked by King Alfonso, and he supplied the sentry dogs for the Aber Expedition in India in 1911.

During the Great War, Lieut.-Col. Richardson established a War Dog Training School for the British Army, and supplied many sentry dogs to the armies in France and the Dardanelles.

The Harp by Wireless.

CONSIDERING what a beautiful instrument it is, it is remarkable how few really good harp players we have nowadays. A brilliant harpist is Miss Edna Goossens, who is to broadcast from London on August 17th. A sister of Mr. Eugene O. Goossens, she studied under Miss Miriam Timothy at the Royal College of Music, and her first engagement was in *Chu Chin Chow* during its last year.

Miss Goossens now plays with the Queen's Hall Orchestra as second harp to her sister, Miss Marie Goossens.

WIRELESS PROGRAMME—SUNDAY (Aug. 17th.)

The letters "S.B." printed in italics in these programmes signify a *Special Broadcast* from the station mentioned.

LONDON.

3.0.—Time Signal from Big Ben.
Programme S.B. to Newcastle.
BAND OF H.M. GRENADIER GUARDS.

(By Permission of Col. D. N. Bergison Brooks, C.M.G., D.S.O.)
Director of Music, Lieut. G. MILLER.
ASTRA DESMOND (Contralto).
JOHN COLLETT (Tenor).
The Band.

"Marche Romaine" Gounod
Incidental Music to "A Midsummer Night's Dream" Mendelssohn
Contralto Songs.

"Rondel" Elgar
"Hobbes" "Carmen" Bizet
"Chanson Bohème" The Band.

Folk-Song Suite Vaughan Williams
Tenor Songs.

Recit. and Aria from "Martyr of Antioch" Sullivan

Recit. "Where is the Crown?" Aria, "Come, Marguerite, Come" Aiken (14)

2.45 (approx.).—Prof. A. J. IRELAND,
"Episodes in the Religious History of England—The Captivity of Carleol." The Band.

The Songs of Sir Henry Bishop (including "Bid Me Discourse," "The Dashing White Sergeant," "The Opey," "Lo! Here the Gentle Lark," "Should He Upbraid?" etc.).

Contralto Songs.

"In the Silver Moonbeams" Cyril Scott (4)

"Shut Not So Soon" E. Angless (1)

"Love Went a-Riding" F. Bridge

"A Birthday" Cyril Scott (4)

"Spanish Ladies" arr. C. Sharp

The Band.

Duet, "A Night in Venice" Lucentoni

(Carnet and Euphonium).

"Reminiscences of Gounod" Godfrey

Tenor Songs.

"Phyllis" Montague Phillips

"My Celia" The Band.

Spanish Dance Suite, "La Verana" Lacome

Announcer: J. G. Broadbent.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Bournemouth.

8.30.—Anthem, "O Saviour of the World" Sir John Goss (11)

Hymn, "For the Beauty of the Earth."

The Rev. P. B. CLAYTON, of All Hallows, Barking: Religious Address.

Hymn, "Summer Suite are Glowing."

9.0. All-Star Programme.

MIRIAM LICHTER (Soprano).

HERBERT REYNER (Baritone).

SIDONIE GOOSENS (Solo Harp).

CEDRIC SHARPE (Solo Violoncello).

Soprano Songs.

"Golden Moments" ("Marriage of Figaro") Mozart (11)

"Ave Maria" ("Ochello") Verdi

Harp Sol.

"To a Water Lily" Edward MacDowell (4)

"Mileus" ("Margaret at the Spinning Wheel") A. Hoeselmann

Baritone Songs.

"Britany" Farrer (11)

"Grace for Light" Hamilton Harty (1)

"The Birds of Bethlehem" Walford Davies

"Harp of the Woodlands" Easthope Martin (5)

"All Far You" Easthope Martin (5)

Violoncello Sol.

Demands et Réponses

Coleridge-Taylor, arr. C. Sharpe

Minuet Beethoven, arr. C. Sharpe (15)

Slumber Song Schubert

Le Cinquantaine Gabriel Marie

Soprano Songs.

"Nymphs and Shepherds" Purcell

"At the Well" Hayman

"Down in the Forest" London Round (5)

10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and GENERAL NEWS BULLETIN. S.B. to all Stations. Local News.
Harp Sol.

10.15. Two Ballades Eugene Ocasena (2)

Baritone Songs.

"An Old French Carol" Laidle (1)

"The Bird of Passage" Gerouse Reed

"In Summer-time on Breton" Graham Peel

Violoncello Sol.

"Believe Me, H. All Those Endearing Young Charms" Cedric Sharpe (31)

"Salut d'Amour" Elgar

Bourrée Bach, arr. Cedric Sharpe (16)

"Ave Maria" arr. Poppie

10.45.—Close down.

Announcer: R. F. Palmer.

BIRMINGHAM.

3.0 THE STATION PIANOFORTE QUINSET.

HARRY FREEMAN (1st Violin).

ELSIE STELL (2nd Violin).

ARTHUR KENNEDY (Viola).

LEONARD DENNIS (Violoncello).

CORA ASTLE (Pianoforte).

AMY CARTER (Contralto).

DAVID HAMILTON (Dramatic Recitals).

Quintet.

Overture, "La Pré aux Clercs" Herald

"Ave Maria" Schubert

Songs.

"Summer Night" Thomas

"My Heart is Weary" Brugn

"La Sorellina" Quintet.

Selection, "Romeo and Juliet" Gounod-Tuxen

Dramatic Recital.

"Caleb Plummer and his Blind Daughter" ("The Cricket on the Hearth") Dickens

Quintet.

Suite, "Petite Suite de Concert" Coleridge-Taylor

(1) La Caprice de Nanette; (2) Demands et Réponse; (3) Un Sonnet d'Amour; (4) Tarantelle Frétilante.

Songs.

"Forgetfulness" Hillock (1)

"Chrysalis" Trenyth (11)

"Song of Spring" Wolf

Dramatic Recital.

"In Nearing the Journey's End" ("Black House") Dickens

Quintet.

Selection, Hermann Lohr's Popular Songs.

Announcer: J. C. Paterson.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Bournemouth.

8.30. REPERTORY CHOIR.

Hymn, "Conquering Kings Their Titles Take" (A. & M. No. 175)

Canon C. N. LONG, Warden of Colehill (Diocesan Missioner): Religious Address.

Choir.

Hymn, "Soldiers of Christ, Arise" (A. & M. No. 270)

Anthem, "God is a Spirit" Sterndale-Bennett (2)

9.0. THE STATION SYMPHONY ORCHESTRA.

Conducted by JOSEPH LEWIS.

ALICE VAUGHAN (Contralto).

Orchestra.

Overture, "Coriolanus" Beethoven

Alice Vaughan.

Aria, "Lascia Ch'io Pianga" Handel

Orchestra.

Symphony, "The Military," No. 12 in G Haydn

Alice Vaughan.

Aria, "Agnus Dei" Bizet

(With Cello Obligato).

Orchestra.

Ballet Music from "Romeo and Juliet" Schubert

10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.

10.15.—Close down.

Announcer: Percy Edgar.

BOURNEMOUTH.

Gounod-Mendelssohn Programme.

MAY BLYTH (Soprano).

MURIEL SOTHAM (Contralto).

JOHN HUNTINGTON (Baritone).

THE WIRELESS ORCHESTRA.

Conducted by THOMAS CONWAY BROWN.

Orchestra.

2.0. Overture, "Pigal's Cave" Mendelssohn

3.15. Muriel Sotham.

"O Divine Redeemer" Gounod (12)

"When All Was Young" ("Faust") Gounod (12)

3.25. Orchestra.

Selection, "The Queen of Sheba" Gounod

3.40. John Huntington.

"Even Bravest Hearts" ("Faust") Gounod

"Nazareth" Gounod

3.50. May Blyth.

"Hear Ye, Israel" ("Elijah") Mendelssohn (11)

"Far Greater in His Lowly State" ("Irene") Gounod

4.0. Orchestra.

"Reminiscences of Mendelssohn" arr. Gouffrey

4.15. Muriel Sotham.

"But the Lord is Merciful" ("St. Paul") Mendelssohn (11)

"Woe Unto Them" ("Elijah") Mendelssohn (11)

4.25. John Huntington.

"Lord God of Abraham" ("Elijah") Mendelssohn (11)

"It is Enough" ("Elijah") Mendelssohn (11)

4.35. Orchestra.

Overture, "Mirella" Gounod

4.45. May Blyth.

"Jewel Song" ("Faust") Gounod

"Leonora's Song from Lohengrin" Mendelssohn (11)

4.55. Orchestra.

"Spring Song" Mendelssohn

"Ave Maria" Bach-Gounod

5.0-5.30.—CHILDREN'S CORNER. S.B. to all Stations.

8.30.—The Rev. N. S. S. RYLE, Curate of St. Mary's, Religious Address. Hymns by the Choir.

Military Band Night.

8.50. BAND OF 1ST BATT. GLOUCESTER SHIRE REGIMENT.

Relayed from South Parade Pier, Southsea.

10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.

10.15.—Major STANLEY HOW: Readings from the Poems of Charles Kingsley.

10.40.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0. THE "ECLIPSE" PRIZE SINGERS (RISCA).

FELICE HYDE (Contralto).

AMY BERNARD COOKE

(Solo Pianoforte).

BEATRICE EVELINE

(Solo Violoncello).

I. Amy Bernard Cooke.

Sonata in E Minor (Op. 7) Grieg

II. The "Eclipse" Prize Singers.

"Feasting I Watch" Elgar (11)

"You Cast Me from the Heights of the Mountains" Elgar (11)

"The Storm" Durner (2)

III. Felice Hyde.

"Love's Infinity" Lilian Gore (5)

"Like as the Hart Desireth" Althea Jones

"Mother o' Mine" Jones

IV. Amy Bernard Cooke.

Hungarian Rhapsody No. 8 Liszt

V. The "Eclipse" Prize Singers.

"Arbyd-y-Nos" Evans (2)

"Myfanwy" Evans (2)

"Y Delyd Aur" Evans (2)

VI. Beatrice Eveline.

"Adagio Cantabile" Tartini

"Idylls" Ethel Barnes (15)

A number against a musical name indicates the name of its publisher. A key list of publishers will be found on page 121.

WIRELESS PROGRAMME—SUNDAY (Aug. 17th.)

The letters "S.B." printed in Italics in these programmes signify a simultaneous broadcast from the station mentioned.

- VII. Felice Hyde.
 "Lord is My Light" *Allison*
 "Silver Ring" *Chamade (5)*
 "Farewell to Summer" *Johnson*
 VIII. The "Eclipse" Prize Singers.
 "Calm is the Sea" *Pfist (2)*
 "Home, Sweet Home" *Lewis (3)*
 "Lovely Night" *Chwatal (2)*
 IX. Beatrice Eveline.
 "Berceuse Espagnole" *Glasounov*
 "Träumerei" *Schumann*
 Announcer: A. H. Goddard.
 5.0-5.30.—CHILDREN'S CORNER. *S.B.*
from Bournemouth.
 8.10. THE CHOIR OF WOODVILLE
 ROAD BAPTIST CHURCH.
 Hymn, "Jesus Calls Us" (Tune: "Galli-
 lee") *W. H. Jude*
 Anthem, "Lead, Kindly Light"
D. Pugh Evans
 The Rev. T. HYWEL HUGHES, M.A.,
 B.D., D.Litt., Principal of the Scottish
 Congregational College, Edinburgh; Reli-
 gious Address. Hymn, "One There is
 Above All Others" (Tune: "Gounod").

- 8.40. Music in Worship.
 THE STATION
 SYMPHONY ORCHESTRA.
 Conductor, WARWICK BRAITHWAITE.
 DORIS VANE (Soprano).
 "JWA" CHOIR.
 I. Orchestra.
 "Triumphal March from 'Characticus'"
Elgar (11)
 II.—Motet, "Hear My Prayer"
Mendelssohn (11)
 Soprano Solo and Chorus, "Hear My
 Prayer."
 Recit. and Chorus, "My Heart is Sorely
 Pained Within My Breast."
 Soprano Solo and Chorus, "O for the
 Wings, for the Wings of a Dove."
 III.—Orchestra.
 "Meditation" from "The Light of
 Life" *Elgar (11)*
 Overture, "St. Paul" *Mendelssohn (11)*
 IV.—"Lauda Sion" ("Praise Jehovah")
Mendelssohn (11)
 Chorus, "Praise Jehovah, Bow Before
 Him."
 Soprano Solo and Chorus, "Sing of
 Judgment, Sing of Mercy."
 Quartet and Chorus, "Ye, Who from His
 Ways Have Turned."
 Chorus, "They that in Much Tribu-
 lation."
 Soprano Solo, "Lord, At All Time I
 Will Bless Thee."
 Chorus, "Save the People Who Adore
 Thee."
 Quartet and Chorus, "When They
 Thirsted, Rocks Were Rivers."
 Quartet and Chorus, "Thou Didst Free
 Them from Oppression."
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
 10.15.—Close down.
 Announcer: E. R. Appleton.

MANCHESTER.

- 8.0. Haydn's "Creation."
 THE WALKDEN WESLEYAN CHOIR.
 EVRLYN BURY (Soprano).
 BARKER BEAUMONT (Tenor).
 LEN DAVIES (Bass).
 Conductor, J. R. ALDRED.
 Part I.
 Recit., "In the Beginning."
 Chorus, "And the Spirit of God Moved."
 Recit., "And God Saw the Light."
 Air, "Now Vanish Before the Holy Beams."
 Chorus, "Despairing Cursing Rage."
 Recit., "And God Made the Firmament."
 Air and Chorus, "The Marvellous Work."
 Recit., "And God said, Let the Waters."
 Air, "Rolling in Foaming Billows."
 Recit., "And God said, Let the Earth
 Bring."

- Air, "With Verdure Clad."
 Recit., "And the Heavenly Host."
 Chorus, "Awake the Harp."
 Recit., "And God said, Let There Be
 Light."
 Recit., "In Splendour Bright."
 Chorus, "The Heavens Are Telling."
 Part II.
 Recit., "And God said, Let the Waters
 Bring."
 Air, "On Mighty Penna."
 Trio and Chorus, "The Lord is Great."
 Recit., "And God said, Let the Earth."
 Recit., "Straight Opening."
 Air, "Now Heaven in Fullest Glory Shone."
 Recit., "And God Created Man."
 Trio, "On Thee Each Living."
 Air, "In Native Worth."
 Chorus, "Achieved is the Glorious Work."
 Part III.
 Introduction, "Morning."
 Recit., "In Rosy Mantle Appears."
 Duet and Chorus, "By Thee with Bliss."
 Duet and Chorus, "Of Stars the Purest."
 Recit., "Our Duty We Have Now Per-
 formed."
 Duet, "Grateful Consort."
 Recit., "O Happy Pair."
 Chorus, "Sing the Lord, Ye Voices All."
Atene.

- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from*
Bournemouth.
 8.0-8.30.—SIDNEY G. HONEY: Talk to
 Young People.
 8.30. THE OLD 3RD CHESHIRE REGIMENT.
 Conductor, PAT RYAN.
 AGNES CLARKE (Soprano).
 Band.
 "Marche Militaire" *Schubert*
 Hungarian Overture *Keler-Belo*
 Selection, "Reminiscences of Mozart"
arr. Godfrey (1)
 Agnes Clarke.
 "A Request" *A. Woodford-Finden*
 "Come Unto Me" *W. Coates (11)*
 Band.
 Duet for Flute and Clarinet, "Lo! Here the
 Gentle Lark" *Bishop*
 (Flute, T. HILLIER, Clarinet, E. SHEL-
 DON.)
 Slavonic Rhapsody *Friedemann*
 9.30.—Hymn, "Pleasant are Thy Courts Above"
 (A. and M., No. 240.)
 The Rev. A. H. BOMFORD, of Patriarch
 Wesleyan Methodist Church: Religious
 Address.
 Hymn, "Oh Love Divine, How Sweet
 Thou Art" (A. and M., No. 195).
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
 10.15. Band.
 March ("Tannhäuser") *Wagner*
 Agnes Clarke.
 "Serenata" *Toselli*
 "O Divine Redeemer" *Gounod*
 10.30.—Close down.
 Announcer: H. B. Brennan.

NEWCASTLE.

- 3.0-5.0.—Programme *S.B. from London.*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from*
Bournemouth.
 8.30. "5NO" CHORAL SOCIETY OCTET.
 Hymn, "Jesus, Lover of My Soul."
 8.35.—The Rt. Rev. Bishop WOOD, Vicar of
 St. George's, Jesmond: Religious Ad-
 dress.
 8.50. Octet.
 Hymn, "Lead Us, Heavenly Father, Lead
 Us."
 8.55-9.0.—Interval.
 9.0. MIDDLESBRO' STRING QUARTET.
 String Quartet in E Flat Major *Mozart*
 (1) Allegro ma non troppo; (2) Andante
 con moto; (3) Menuetto, Allegretto;
 (4) Allegro Vivace.
 9.15. CONSTANCE WILLIS (Contralto).
 "Babbalanza" *Verdi*
 "Where Corals Lie" *Platona* (1)

- Quartet.
 Op. 89a, "Impressions" *Holbrook (11)*
 Belgium, 1915; Russia, 1915.
 Constance Willis.
 "A Summer Night" *Thomas (1)*
 "The Wayfarer's Night Song" *Maria (5)*
 Quartet.
 Fantasiestücke, Op. 6 *Coleridge-Taylor*
 (a) Humoreske; (b) Minuet and Trio;
 (c) Dance.
 10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
 10.15.—Quintet for Piano and Strings in A, Op.
 81, 2nd and last Movements, *Proch*
 10.30.—Close down.
 Announcer: W. M. Shewen.

ABERDEEN.

- JOAN WATSON (Soprano).
 WILLIAM PEACOCK (Bass).
 3.0. THE WIRELESS SYMPHONY
 ORCHESTRA.
 Conducted by NANCY LEE.
 Orchestra.
 Unfinished Symphony *Schubert*
 Joan Watson.
 "Agnus Dei" *Mozart (11)*
 "Alleluia" *William Peacock*
 Recit., "I Feel the Deity Within" *Handel*
 Aria, "Arm, Arm Ye Brave" (11)
 Orchestra.
 3.30. Allegro *Luigini*
 Scena *Luigini*
 March Russo *Luigini*
 Joan Watson.
 "The Lord is My Shepherd" *Davies (11)*
 (Violin Obligato: Nancy Lee.)
 "The Call" *Vaughan-Williams (14)*
 William Peacock.
 "Within These Sacred Bowers" *Mozart (11)*
 Orchestra.
 4.0. "Capriccio Italiano" *Tchaikovsky*
 William Peacock.
 "Arise, Ye Subterranean Winds"
Purcell (2)
 4.30. Joan Watson.
 "Ave Maria" *Frank*
 Orchestra.
 Overture, "The Magic Flute" *Mozart*
 Overture, "Il Seraglio" *William Peacock*
 "Requiem" *Graham Peel (1)*
 Joan Watson.
 "Panis Angelicus" *Frank*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from*
Bournemouth.
 CARMA DAAN (Soprano).
 THE WIRELESS QUARTET.
 Quartet.
 5.30. Five Novelettes, Op. 15, No. 3 *Glasounov*
 Carma Daan.
 6.00. "O Had I Jubal's Lyre" ("Joshua")
Handel (11)
 "Slumber Song" *Mendelssohn (11)*
 9.0. MELVILLE U.F. CHURCH CHOIR.
 Conductor: Miss MARY HOSIE.
 Hymn 313, "We Love the Place, O God."
 The Rev. JAMES MUIR, M.A., Melville
 U.F. Church: Religious Address.
 Choir.
 Paraphrase 2 (Tune: "Stracathro").
 Quartet.
 9.15. Scherzo from Piano Quartet in E Flat,
 Op. 44 *Schumann*
 9.30. Carma Daan.
 Negro "Swing Low,
 Spirituals "Sweet Chariot" *arr. Bartleigh*
 "Deep River" *arr. Fisher*
 "Stone Beyond all Jewels Shining" *Nach*
 Quartet.
 9.40. Scherzo from Piano Quartet in B Flat,
 Op. 41 *Saint-Saens*
 (Sunday's Programme continued on page 327.)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 322.

THE CHILDREN'S CORNER.

CONDUCTED BY
UNCLE CARACTACUS

A Visit to Madeira.

HULLO, children!

Here is a very interesting travel talk about Madeira, which I am sure you will like to read.

As your steamer glides into the clear blue water of the Bay of Funchal, you get the most wonderful view of the capital of the rocky Madeira Islands. The little white-washed houses of Funchal are built along the curving shore and on the steep slopes of the mountains, so that the city looks like some vast amphitheatre. Above the tiers of cottages are the wonderful vineyards and delightful country houses set in terraced gardens flaming with the gorgeous colours of tropical flowers, and in the distance rise the cloud-capped mountain peaks.

Diving for Coins.

There are no docks, so your ship will have to anchor out in the open roadstead, and you will be taken ashore in a small boat. The arrival of the steamer is the signal for much bustle and excitement amongst the natives, who hasten to crowd round the vessel. These dark-skinned men are of half Portuguese and half Moorish or Negro descent. They wear short white linen trousers and tight jackets, and on their heads they have small funnel-shaped hats of bright blue cloth, called the "sarapuca." Their small boats are filled with cane chairs, basket work, trinkets and ostrich feathers, all kinds of tropical fruits such as the banana, pomegranate, or pineapple, and sometimes they have beautiful lace and embroidery to offer you.

While the merchants are busy extolling their wares and bargaining with the passengers, native boys cause much amusement by their skilful diving after coins that have

been tossed to them. The whole scene, in fact, is full of life and colour.

On landing, you will probably first want to walk up the wide central avenue where all the important offices, hotels, and build-

mountain side and walled in. On top of the walls, the little white cottages have been built and steps have been made in the walls so that the people can get up and down from their houses quite easily.

But you will find even more to interest you if you go by the steep narrow paths, for here you will see some strange sights. Instead of cabs and taxis, there are little curtained cars on sledges, made to hold four people, which are drawn along by pairs of bullocks, and there are heavily-laden mules carefully picking their way over the rough stones.

Wonderful Grapes.

If you are tired of walking, you can be carried up in a hammock, made of strong canvas gathered up and secured at each end to a long pole which is carried by two bearers. In any case, your progress will be slow; but besides the bullock cars and hammocks, you will find plenty to amuse and interest you. The little vine-clad cottages are most attractive, and you never saw such lovely grapes—big purple grapes and luscious green grapes, just waiting to drop into your mouth!

Then there are the quaint dresses of the peasant women—gaily-coloured gowns made of some island cloth, with little capes of blue or scarlet wool, which look very gay, even if they are not specially pretty. And there are the old lace-makers whom you will sometimes see sitting outside their doors, hard at work.

Three mountain streams cut deep channels through the city, but in summer these run dry because much of the water is used for irrigation purposes. The climate, however, is very healthy and remarkably mild, although Madeira lies only 10 degrees north of the Tropic of Cancer. Sometimes, in summer, there are horrid sandstorms brought by a hot dry wind called the "leste," which blows over the great Sahara desert. Then it is very hot, especially in the hill region, but the "leste" does not often last for any length of time.

The scenery of the island is wild and beautiful, especially along the north coast, where great dark precipitous towers above the sea.

(Continued from the previous column.)

finding him. He had sat where he had fallen, expecting Liza to come for him; and as he looked round the wood, it grew upon him that he knew the place. Was not this the very tree where David had once tied him up to be eaten by the dragon? And that tree yonder? Was not that where the wood-pigeons had their nest? And if he went towards it, would he not come to the road that led to the house?

He made his way as quickly as he could towards the wood-pigeons' tree; and, sure enough, he came to the road. He knew it! He knew every stone of it! He began to run. Yes, there was the house! The garden-gate! The lawn! And the front-door wide open!

He went through the door. Nobody was about. They were all in the big tent down in the paddock. He made for the sitting-room, and got to his own place on the writing-table.

Then a great fear came upon him lest he should be found and taken away again.

So he crept into one of the pigeon-holes behind some notepaper, and stayed there, without a stir, until the next morning.



Two Madeira children in their native dress.

ings stand, and then you can either drive up the more or less spiral road that winds up the hillside, or you can climb up the steep cobblestone streets that lead straight to the top. If you choose to do the former you will see how the road has been cut in the

home; and the children stretched their legs after their long ride by walking for that distance along the lane, through the fields, and down by the wood to the paddock, where they were to have something to eat in a big tent.

Liza, of course, wanted to pick every flower she saw; and in order to have her hands free, she stuffed Sabo in her pocket.

He was safe enough there, until they got to the wood, where some of the girls, and Liza among them, began to climb trees. Liza's dress caught on a branch of one of the trees as she was coming down, and, unnoticed by anybody, Sabo fell out of her pocket on to the ground.

It was when they were having lunch in the tent that Liza first missed Sabo. She stood up, felt in all her pockets, which were not many, and then a loud cry of distress rang above the happy noise of the tables. "Oh, I've lost him!" cried Liza. "I've lost Sabo!"

Isobel was standing near, and came to Liza and said, "Sabo? I lost a Sabo long, long ago. He was a Gollweeg—"

Liza had suddenly turned as white as paper. Isobel thought that the child was going to faint. "Come out into the fresh air," she said, "until you've got over it. It is very hot in the tent."

And she put her arm round Liza's waist and took her out. "Oh, miss," said Liza, when they got outside, "it's your Sabo I've lost. I stole him. I stole him from your car."

After lunch, they all hunted for Sabo through the wood; but they had not much chance of

(Continued at the foot of the next column.)

SABO RETURNS HOME AGAIN.

By E. W. LEWIS.



THERE was great joy in Primrose Court. Liza Hopkins, with Midge Merricks and Bertha Colea at her heels, came bursting into the kitchen to tell her mother the good news. "A day in the country! Hooray!" she cried, and danced round the table.

Next Wednesday, Mrs. Hop-

kins, said Midge Merricks, "It's fixed."

"And where is it you're going to?" asked Mrs. Hopkins.

"We don't know, mother," Liza replied. "It's a lady inviting us. Chrysobances and all we want to eat; everything paid; and—oh!—Liza flew to the window and caught Sabo up in her hands, "and you shall go with us, liddle!"

They started very early in the morning, and, as you may imagine, Liza got the seat by the driver in the first char-à-banc, and Sabo was on her knee.

The chrysobances stopped at the village, which was about a mile away from Isobel's

WIRELESS PROGRAMME—MONDAY (Aug. 18th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

LONDON.

- 4.0-5.0.—Time Signal from Greenwich. Concert: The "ELO" Trio. "Modern Tastes in Dress," by Mrs. Lovat Fraser. "Holidaying in Denmark," by Helen Grieg Senter. Tom Booth (Bass-Baritone).
- 6.0-6.45.—CHILDREN'S CORNER: Elizabeth Clark will tell some Stories. "The Bad Child's Book of Beasts," by Hilaire Belloc. Piano Syncopeations by Uncle Ragtime.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.
- JOHN STRACHEY (the B.B.C. Literary Critic): Fortnightly Book Talk. S.B. to all Stations. Local News.
- 7.30-8.0.—Interval.
- 8.0.—SYMPHONY CONCERT. S.B. to all Stations.
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.
- Topical Talk. Local News.
- 10.30.—THE SAVOY ORPHEANS and SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. S.B. to all Stations.
- 11.30.—Close down.
- Announcer: J. G. Broadbent.

BIRMINGHAM.

- 3.30-4.30.—CONSTANCE WILLIS (Contralto). WILLIAM ANDERSON (Bass).
- 5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Topical Horticultural Hints.
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Tuesdays" Corner: Uncle Felix on "Naval History."
- 7.0-11.30.—Programme S.B. from London.
- Announcer: J. G. Paterson.

BOURNEMOUTH.

- 3.45-6.15.—BEATRICE EVELINE (Solo Cello). The Orpheus Trio: H. L. Gibson (Flute), R. G. Somers (Oboe), Charles L. Leeson (Piano). Philip Middlemiss (Entertainer). Talks to Women: Morna Neighan on "Books for the Holidays."
- 6.15-6.45.—CHILDREN'S CORNER.
- 7.0-11.30.—Programme S.B. from London.
- Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.30.—"The Joy of Living."
- LOTTIE WAKELIN (Contralto). THE STATION ORCHESTRA.
- I. Overture, "Il Soraglio" Mutari
- II. "O to be a Gipsy" Dorothy Foster
- "Meadow Sweet" May Brads (5)
- III. "Lullaby" Bedford
- Spanish Dance, No. 8 Soriano
- IV. "What a Wonderful World it Would Be" Herman Lohr
- "June Music" Lionel Trent
- V. Two Hungarian Dances, Nos. 3 and 4 Brahms
- VI. "Sweet Lady Moll" Montague Phillips
- "Beloved, it is Morn" Florence Aythorpe
- VII. "Dream Music" "Hänsel and Gretel" Humperdink
- "Sandman's Song" and "Witch's Ride" Gretel
- 8.0-5.45.—"5WAY" "FIVE O'CLOCKS": Talks to Women. Vocal and Instrumental Artists.

LONDON.—8.0-10.0.

SYMPHONY CONCERT

S.B. to all Stations.

THE WIRELESS SYMPHONY ORCHESTRA.

Conducted by PERCY PITT.

- Solo Pianoforte—IRENE SCHARER.
- Overture, "Sakuntala" Goldmark
- Concerto for Pianoforte and Orchestra, No. 2 in C Minor Rachmaninov
- Symphony No. 2 in D Beethoven
- Symphonic Suite, "Louise" Charpentier
- Pianoforte Solos.
- Study in A Flat, Op. 25, No. 1 Chopin
- Study in G Flat, Op. 25, No. 9
- Study in E Flat, Op. 10, No. 11
- Study in G Flat, Op. 10, No. 5
- Empire March Elgar (5)
- Introduction, Act III.
- "Dances of the Apprentices" "The Master-singers" Wagner
- "Procession of the Masters"
- "Homage to Sachs"

- 5.45-6.30.—"The History of the Drama" (IV), by Edith Lester Jones.
- 7.0-11.30.—The entire Programme S.B. from London.
- Announcer: C. K. Parsons.

MANCHESTER.

- 2.30-3.0.—WOMEN'S HALF-HOUR: Sind Davis (Soprano).
- 3.15-5.0.—BLACK DYKE MILLS BAND, relayed from the Municipal Gardens, Southport.
- Conductor, ARTHUR O. PEARCE.
- March, "Pompino" Hume
- Overture, "Napoleon" Balton
- Indian Dance, "Hobomok" Reeves
- Selection from the Works of Spohr.
- Interval.
- Cornet Solo, "Il Bacio" Arditi (1)
- (Soloist) HAROLD PINCHES
- Tone Poem, "Loreley" Nerevda (1)
- Descriptive Sketch, "A Hunting Season" Bucalossi
- Fantasia, "Madame Angot" ... Lecocq (1)
- 5.45-6.0.—Children's Letters.
- 6.0-6.30.—CHILDREN'S CORNER.
- 6.30-6.55.—Chats with the Older Children.
- 7.0-11.30.—Programme S.B. from London.
- Announcer: H. B. Brennan.

NEWCASTLE.

- 3.45-4.45.—Concert: BESSIE O' TH' BARN BAND; Conductor, HARRY BARLOW.
- 4.45-5.15.—WOMEN'S HALF-HOUR: Weekly News Letter. Annie H. Ross on "North Country Lore," Part 4.
- 5.15-6.0.—CHILDREN'S CORNER.
- 6.0-6.30.—Scholars' Half-Hour.
- 7.0-11.30.—Programme S.B. from London.
- Announcer: W. M. Shewan.

ABERDEEN.

- 1.30-1.45.—Nora Watson (Mezzo-Soprano). The Wireless Quartet. Feminine Topics: Mrs. J. W. H. Trail, King's College.
- 6.0-6.30.—CHILDREN'S CORNER: Stories.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- JOHN STRACHEY. S.B. from London. Local News.
- 7.30.—Boy Scouts' News Bulletin.
- 8.0-11.30.—Programme S.B. from London.
- Announcer: W. D. Simpson.

GLASGOW.

Popular Afternoon.

- 3.15-4.30.—THE WIRELESS QUARTET. GLADYS PALMER (Contralto). Recital of Roger Quilter's Songs.
- "Passing Dreams" (1)
- "Song of the Blackbird" (1)
- "Land of Silence" (1)
- "Moonlight" (24)
- "It Was a Lover and His Lass" (1)
- "Te Deum" (1)
- "Blow, Blow, Thow Winter Wind" ... (1)
- 4.45-5.15.—TOPICS FOR WOMEN.
- 5.15-6.0.—CHILDREN'S CORNER: Letter Competition Results.
- 6.0-6.5.—Weather Forecast for Farmers.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- JOHN STRACHEY. S.B. from London. Local News.
- 7.30.—Prof. R. M. CAVEN, of the Royal Technical College, Glasgow, on "Chemistry."
- 7.40.—ALBERT LE GRIP: French Talk.
- 8.0-11.30.—Programme S.B. from London.
- Announcer: R. E. Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 322.

EVENTS OF THE WEEK.

SUNDAY, August 17th.

- LONDON, 3.0.—Band of H. M. Grenadier Guards. S.B. to Newcastle.
- LONDON, 5.0.—All Star Programme.
- BIRMINGHAM, 9.0.—Symphony Programme.
- BOURNEMOUTH, 3.0.—Gounod-Mendelssohn Programme.
- CARDIFF, 8.40.—Music in Worship.
- MANCHESTER, 3.0.—Haydn's "Creation."
- NEWCASTLE, 9.0.—Chamber Music.
- ABERDEEN, 3.0.—Symphony Concert.
- GLASGOW, 3.0.—Clydebank Burgh Band.

MONDAY, August 18th.

- LONDON, 8.0.—Symphony Concert: Conducted by Percy Pitt. S.B. to all Stations.
- TUESDAY, August 19th.
- BIRMINGHAM, 3.0.—"She Swoops to Conquer" (Oliver Goldsmith).
- BOURNEMOUTH, 8.15.—Municipal Orchestra: Conducted by Sir Dan Godfrey. Relayed from Winter Gardens.

GLASGOW, 3.15.—Two One-Act Plays.

WEDNESDAY, August 20th.

- LONDON, 8.0.—Recital by Lillie McCarthy.
- CARDIFF, 3.0.—The Works of Leslie Woodgate.

THURSDAY, August 21st.

- LONDON, 8.0.—"Moods in a Garden." A Special Feature Programme. S.B. to all Stations.

FRIDAY, August 22nd.

- BOURNEMOUTH, 8.45.—Comic Opera, "La Poupée" (Audran).
- CARDIFF, 8.0.—"The Growth of Wales" —II.
- ABERDEEN, 8.35.—"A Night with Coleridge-Taylor."

SATURDAY, August 23rd.

- LONDON, 9.20.—"The Retreat from Mons," a Dramatic Recital by Cyril Escourt. S.B. to other Stations.

WIRELESS PROGRAMME—TUESDAY (Aug. 19th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

LONDON.

1.0.—Time Signal from Big Ben. Concert: The "ELO" Trio and Elen Benyard (Soprano).

4.0-5.0.—Time Signal from Greenwich. Concert: "Books Worth Reading," by Jenny Weir. Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. Travel Picture, "A Walled City in Algeria," by Edward J. Butler, F.R.G.S.

6.0-6.45.—CHILDREN'S CORNER: Stories by Harcourt Williams. Mary Gillman (Mezzo-Soprano).

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Lt.-Col. E. H. RICHARDSON, F.R.S., on "Police Dogs." S.B. to other Stations. Local News.

7.30-8.0.—Interval.

8.0. KATE WINTER (Soprano). ROBERT BARKER (Baritone). LOUIS HERTEL (Hornist). THE WIRELESS ORCHESTRA.

Deputy Conductor, S. KNEALE KELLEY.

March, "The Vanished Army" .. Alfred Beckett. "A Runaway Girl" ..

Monckton and Caryl. Suite, "Three Indian Dances" .. Talbot Soprano Songs.

"O Tell Me, Nightingale" .. Liza Lehmann (15)

"April Morn" .. Bollen (1)

Louis Hertel.

"Mrs. Struggles on 'Character from Handwriting'" .. Hertel

The Orchestra.

Intermezzo, "The Nile" .. Hyden Fantasia, "The Old Contemptibles" .. Gilbert

Three Irish Dances .. Ansell

Baritone Song.

"O Star of Eve" ("Tannhäuser") .. Wagner (11)

Soprano Songs.

"Dream o' Day Jil" .. German

"There's a Whisper in the Air" .. Brada (5)

The Orchestra.

Overture, "A May Day" .. Haydn Wood

Baritone Songs.

"The Sun God" .. James

Toreador's Song ("Carmen") .. Bini

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Mr. F. A. MITCHELL-HEDGES, F.R.S., on "Battles with Giant Fish." S.B. to all Stations. Local News.

10.30. The Orchestra.

Intermezzo, "The Wedding of the Rose" .. Jerald

Louis Hertel.

"Roscoe and Rosenheim on 'Holidays'" .. Hertel

The Orchestra.

Schubert, "Aus and Grues" .. Novichuk and Talbot

11.0.—Close down.

Announcer: J. G. Broadbent.

BIRMINGHAM.

2.30-4.30.—The Station Pianoforte Quintet. DESIRE MACLEWAN (Solo Pianoforte).

5.0-5.30.—WOMEN'S CORNER: Edith Apperley (Soprano) in a Song Recital.

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Teen's Corner: Cyril Midgley, R.S., F.R.G.S., on "Why Flowers are Coloured."

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. F. W. KUPHAL, P.A.R.I., on "Up-to-date Town Planning." Local News.

7.30-8.0.—Interval.

THE STATION COMPANY OF PLAYERS.

(Directed by WILLIAM MACREADY)

will perform "SHE STOOPS TO CONQUER" (Olin's Goldenrod).

Mrs. Harcourt .. ETHEL MALPAS

Mr. Harcourt .. JOSEPH LEWIS

Toy Lumphin .. WILLIAM MACREADY

Kate Harcourt .. EDNA GODFREY-TURNER

Constance Neville .. EDNA LESTER

Stingo .. GEORGE JOHNSON

Tom Twist .. DONALD POWIS

Jack Slang .. H. R. WALKER

Young Marlow .. E. STUART VINDEN

Hastings .. VINCENT CURRAN

Diggory .. A. E. ROWE

Roger .. JOHN ADAMS

Sir Charles Marlow .. FRANK V. FIENN

(N.B.—The Characters are given in the order of arrival in the play.)

Act I, Scenes 1 and 2: A room in Mr. Harcourt's house. Scene 3: "The Three Pigeons" .. Akelouse.

Act II: A room in Mr. Harcourt's house.

Act III, Scene 1: Behind Mr. Harcourt's garden. Scene 2: Mr. Harcourt's house.

Incidental Music by THE STATION ORCHESTRA.

Directed by JOSEPH LEWIS.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. F. A. MITCHELL-HEDGES, S.B. from London. Local News.

10.30.—"SHE STOOPS TO CONQUER" (Continued).

11.0.—Close down.

Announcer: J. C. Paterson.

BOURNEMOUTH.

2.45-3.15.—The "GEM" Trio: Reginald E. Mount (Violon), Thomas (Hingworth) (Violoncello), Arthur Marston (Pianoforte).

Herbert Smith (Baritone). Talks to Women: Major Cooper-Hunt, "Tennis Talk."

5.15-6.15.—CHILDREN'S CORNER: Winifred Fisher and Dorothy Hogben.

6.15-7.0.—Interval.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Lt.-Col. E. H. RICHARDSON, S.B. from London. Local News.

7.30-8.15.—Interval.

Municipal Orchestra Night.

JULIETTE FOLVILLE (Solo Pianoforte).

ANNETTE BLACKWELL (Soprano).

HAROLD WILLIAMS (Baritone).

THE BOURNEMOUTH MUNICIPAL ORCHESTRA.

Relayed from the Winter Gardens.

Conducted by Sir DAN GODFREY.

8.15. "Hungarian March" .. Barfiac

Overture, "The Flying Dutchman" .. Wagner

"Valse de Concert" .. Glazounov

Harold Williams.

"Hear Me, Ye Winds and Waves" .. Handel

"Sitta i Ceppi" .. Handel

8.50. Annette Blackwell.

"Sylvain" .. Sliding

"Toss Not the Nettle" (Scotch Air) .. Somervell

"Turn to Me" (Scotch Air) .. Juliette Folville.

9.0. Prelude and Fugue in C Sharp Major Bach

"Gavotte Vivo" .. Rameau

"Le Coucou" .. Daquin

"Evening" .. Schumann

"The Prophet Bird" .. Schumann

"Ballade in G Minor" Op. 23 .. Chopin

9.30. Orchestra.

Extracts from "Schubertiana" .. Rimsky-Korsakov

Hungarian Rhapsody, No. 1 .. Liszt

9.45. Harold Williams.

"The Southdown Shepherd" .. John Alvin

"My Father Has Some Very Nice Sheep" .. Herbert Hughes

"Come Not When I Am Dead" .. Holbrook

9.55. Annette Blackwell.

"A Swan" .. Going

"Two Brown Eyes" .. WEATHER FORECAST and NEWS.

S.B. from London.

Mr. F. A. MITCHELL-HEDGES, S.B. from London.

Local News.

10.30. Annette Blackwell.

"A Lamont" .. Coleridge-Taylor

"The Bough of May" .. W. Davies

10.35. Juliette Folville.

"Les Myrtilles" .. Dubois

"Intermezzo in E Major," Op. 115, No. 4 .. Beakins

"Capriccio," Op. 76, No. 2 .. "Splaining Song" ("Flying Dutchman") .. Wagner-Liszt

10.50.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—The Station Trio: Dorothy Chorley (Soprano).

4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.

4.0-5.15.—"SWA'S" "FIVE O'CLOCKS" .. Talks to Women. Vocal and Instrumental Artists.

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Impressions of Great Modern Writers" (I.).

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. RICHARD TRESEDER, F.R.H.S., on "Cardiffing." Local News.

7.30-7.45.—Interval.

MAURICE COLE (Solo Pianoforte).

PHILIP MIDDLEMISS (Entertainer).

THE STATION ORCHESTRA.

7.45. Suite, "The Mosaic" .. Haupersack

Maurice Cole.

"Sonata Tragica" .. MacDowell

Philip Middlemiss will Entertain.

Maurice Cole.

Study in F Sharp Minor .. Scriabin

"The Island Spell" .. J. Ireland

"Dance Negro" .. Cyril Scott (4)

Philip Middlemiss will Resume his Entertainment.

Orchestra.

"Three Bavarian Dances" .. Elgar (16)

9.15. WELSH MUSIC FOR WIMBLEY.

Address upon and Illustrations of the Music to be performed in the "All Wales Week" at Wembley.

Conducted and Directed by Sir HENRY WALFORD DAVIES, Mus. Doc., LL.D., Director of Music and Chairman of the National Council of Music, University of Wales.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. F. A. MITCHELL-HEDGES, S.B. from London.

Local News.

10.30.—Close down.

Announcer: A. H. Goddard.

MANCHESTER.

12.30-1.30.—Organ Music relayed from the Piccadilly Picture Theatre: Organist, H. Fitzroy Page.

2.30-3.0.—WOMEN'S HALF-HOUR. Miss A. Belvers on "Half-a-Million Girls."

3.30-4.30.—Concert by the "22Y" Quartet.

5.45-6.0.—Children's Letters.

6.0-6.30.—CHILDREN'S CORNER.

6.30.—Mr. George W. Thompson on "The Wonders of Heat—(2) Gasoline Fuels."

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Lt.-Col. E. H. RICHARDSON, S.B. from London.

Local News.

7.30-8.0.—Interval.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 212.

WIRELESS PROGRAMME—TUESDAY (Aug. 19th.)

The letters "S.B." printed in italics in these programmes signify a *Special Broadcast* from the station mentioned.

8.0. THE SYLVAN CONCERT PARTY

- Opening Chorus, "One by One" The Sylvas. *Cash* (13)
Solo, "Song of the Sea and Rattlesnakes" Edith M. Powell... *Burns* (8)
Duet, "Two Friends" H. Derbyshire and C. Barry *Black* (22)
Recit. Mrs. Evelyn Owen *Song*
Quartet, "My Love is Like" C. Barry *Song*
Song, "Quick Quick" H. Derbyshire *Hilton* (13)
Solo, "O Sole Mio" C. Barry *Edmund di Capua*
Quartet, "A Tale of a Stream" Cecil (15)
Piano Solo, Impromptu in A Flat Harold Hall *Schubert*
Solo, "The Shopper of the 'Mary Jane'" H. Derbyshire *Richards* (11)
Song, Selected May Grimshaw *Quartet*
Quartet, "You Stole My Love" M. Owen (11)
Concerted, "When We Come Up for the Tea" The Sylvas (13)
Duet, "Trot Here and There" Veronique Edith M. Powell and H. Derbyshire *Massinger*
Duet, "Seeing the Show" May Grimshaw and C. Barry *Squiers* (13)
Larghetto Solo, Andante and Rondo C. Barry *Song*
Recit., "At the Box Office Window" Ethel Owen
Solo, "A French Song" H. Derbyshire *Slater* (2)
Solo, "I Did Not Know" H. Derbyshire *Tolson*
Song, "To Think Such Things" etc. May Grimshaw *Hilton and Lee*
Quartet, "When Evening's Twilight" H. Derbyshire (2)
Recit., "Mrs. Owen Goes a Bus Ride" Ethel Owen
Solo, "Love's a Merchant" Edith Powell *Carver*
Song, Selected May Grimshaw
Solo, "War" H. Derbyshire
Duet, "By Jove" H. Derbyshire and C. Barry *Black* (22)
Quartet, "The Long Day Closes" Sullivan (11)
10.0.—WEATHER FORECAST and NEWS. S.B. from London.
Mr. F. A. MITCHELL HEDGES. S.B. from London. Local News.
10.30. Close down.
Announcer: H. B. Brennan.

NEWCASTLE.

- 3.45-4.45.—Concert. Soloists: Jack Macintosh (Solo Cornet), Leslie Hinch (Bass Baritone).
4.45-5.15.—WOMEN'S HALF HOUR; Annie Shaw on "Weaving Old and New."
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholar's Half Hour.
7.0.—WEATHER FORECAST and NEWS. S.B. from London.
Lt. Col. E. H. RICHARDSON. S.B. from London. Local News.
7.30-8.0. Interval.

Music and Talk.

- 8.0. THE STATION ORCHESTRA
Conductor WILLIAM A. CROSBIE
Selection, "Mignon" Thomas-Teean
KARMA DAAR (Soprano).
"Three Fishers Went Sailing" H. Hall
"Mighty Like a Rose" Nevins
"Dear Land of Memory" Laurence Murray
WILLIAM ANDERSON (Bass).
"Sword of Ferrara" H. Hall
"My Old Changer" Kennedy Russell (1)
Orchestra.
"Serenade Lyrique" Elgar
Carmen Dash.
"I Love the Jocular Dances" Walford Davies
"Spring is at the Door" Quilter (4)

- "Crabbed Age and Youth" Parry (1)
"Jock o' Hazeyden" Scots Folk Song
W. G. Anderson
"Song of the Vagabond"

- "The Beggar's Song" Lane Wilton
Orchestra.
Numbers from Ballet Music ("Hamlet") Thomas

9.0. UNIVERSITY STUDENTS' DEBATE

- "That this House looks back with gratitude to the Age of Queen Victoria."
Mr. C. J. C. BOSANQUET, Ex-President of Cambridge University Amateur Dramatic Club.
Mr. R. C. UNWIN, President of the Durham University Union Society
Chairman
The Rev. R. H. LAWSON SLATER, Ex-President of Cambridge University Union Society

10.0.—WEATHER FORECAST and NEWS

- S.B. from London.
Mr. F. A. MITCHELL HEDGES. S.B. from London. Local News.
10.30. GLADYS EDMUNDSON (Solo-Pianoforte).
Prelude, Op. 83, No. 1. Arensky
Scherzo-Intermezzo. Bartok
Minuet from Sonatine. Bach
F. R. Jones
"Merry Andrew" Ivor &
Announcer: R. E. Pratt.

ABERDEEN.

- 3.30-5.0. Operatic Afternoon. Christian Dirille
Soprano, H. W. W. Quartet. Female
Soloists.
5.45-6.30. CHILDREN'S CORNER: Sun-
shine Hour for Young and Old. Ladies
Duets by Uncle Sandy and Auntie Addie.
6.30-6.45. Agricultural News.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Lt. Col. E. H. RICHARDSON. S.B. from
London. Local News.
7.30. THE WIRELESS ORCHESTRA
Selection, "Rally" H. Hall
Selection, "To-Night's the Night" Roberts
Waltzes ("The Merry Peasant") Lee Fell
8.0-8.30.—Interval

Everybody's Programme.

- AMY MURDOCH (Soprano).
GLADYS PALMER (Contralto).
HESSES OF THE JARV RING
(Conductor, JACK) BARLOW
8.30. Band.
Selection, "Le Propriete" Meyerbeer
8.45. Amy Murdoch
"Ocean, Thou Mighty Monster" Oberon
Leber
"Caro Nome" ("Riguetto") Leber
8.55. Gladys Palmer
"Cradle Song" Hynd
"Weep Ye No More, Sad Fountains" Dorland—1602 (1)
"Whither Runneth My Sweetheart?" Bartlett—1606 (1)
9.0. Band.
Selection, "Polka" Donizetti
9.20. Amy Murdoch
"O Fair and Sweet and True" Rubinstein
"Lo, Hear the Gentle Lark" Bishop
"Down in the Forest" Ronald (5)

CHAPPELL.

WEBER

BROADWOOD

pianos are in use at the various stations of the B.B.C.

- 3.30-4.30. Gladys Palmer
Duet, "One by One" H. Hall
Solo, "Song of the Sea and Rattlesnakes" Edith M. Powell
Duet, "Two Friends" H. Derbyshire and C. Barry

9.0. WEATHER FORECAST and NEWS

- S.B. from London.
Mr. F. A. MITCHELL HEDGES. S.B. from London. Local News.
10.30. Amy Murdoch
"Je Suis Titania" ("Mignon") Thomas (1)
H. Hall
10.40. Gladys Palmer
"When I am Laid in Earth" Purcell (1)
"Wert Thou with Me I" Bach
10.50. Band
Selection, "Lohengrin" Wagner
11.5.—Close down.
Announcer: A. M. Shinnie.

GLASGOW.

- 3.30-4.30.—The Wireless Quartet and Nan
Rigour (Soprano).
4.45-5.15. TOPICS FOR WOMEN
5.15-6.0.—CHILDREN'S CORNER: Our
Weekly Forty-Six Minutes with the
Smaller Children. Speeches, Songs and
Stories by Annie Owen—Nursery
Rhymes.
6.0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. WILLIAM C. APPELBY on "Ed-
inburgh" Local News.
7.30-8.0. Interval.

Play Night.

- ROBERT LANGMUIR (Bass Baritone).
"THE STATION ORCHESTRA."
Conducted by ISAAC LUSOWSKY
8.15. The Station Orchestra
M. J. Langmuir, The Dancing
Mistress
8.15. The Station Orchestra
"A ONE-ACT COMEDY OF DREAMS."
A One-Act Comedy by Oliphant Down.
Produced by GEORGE ROSS.
Characters:
Pierrot... WILLIAM WRIGHT
Fierrette... GLADYS MACDONALD
The Manufacturer... GEORGE ROSS
8.40. Orchestra
Entr'acte, "The Gunsmoke's March"
Granger
8.45. Robert Langmuir
Phil the Plater's Bad... W. P. French
"The Old Maid Shawl"... B. Haynes (11)
The MacGregors' Gathering... Traditional
8.57. Entr'acte, "Melody Caprice"... Square
9.5. Repository Company
"THE FOURTH ACT"
A One-Act Play by Basil MacDonald
Produced by GEORGE ROSS.
Characters:
Daphne Allen... NANA YOUNG
Sir Philip A. Cooney... GEORGE BOSS
Robert Valpus... MUNGO M. DEWAR
Orchestra.
9.30. Entr'acte, Intermezzo... Langmuir
9.35. Robert Langmuir
The Standard on the Breeches
"Mar"
"Sound the Fife"
"My Niece's Awa"
9.45. Orchestra
Selection, "La Boheme"... Puccini-Teean
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. F. A. MITCHELL HEDGES. S.B. from London. Local News.
10.30.—HALL'S DANCE BAND, relayed from
Glenalgate Hotel
11.25.—Close down.
Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 22.

WIRELESS PROGRAMME—WEDNESDAY (Aug. 20th.)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

4.9.0.0. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

Music Old and New

JOSEPHINE PRESTON

GEORGE T. JEFFCOCK (Horn and)
JULIA MONTGOMERY W. RELESS
ORCHESTRA

Deputy Conductor S. KNEALE KELLEY
"My Part of the Country," by A. Baines
"Tales of My Hennes" (2), by Katharine

6.0.0.45. CHILDREN'S CORNER: Musical
"My Part of the Country," by A. Baines
"Tales of My Hennes" (2), by Katharine

7.0. WEATHER FORECAST and NEWS
GENERAL NEWS BULLETIN S.B.

Mr. R. A. WILSON A.R.C. (London) or
Italy An Artist's Medley S.B.

Local News

8.0. Round the Station

8.15. From My Window

8.40. Round the Station

9.0. MISS LILLIAN McARTHUR: Recs
"The Devon Maid" John Keats

"The Song of Wandering" J. B. Yeats

"The Can and Be" J. B. Yeats

"Seven Nocturns" William Shakespeare

9.40. Round the Station

10.0. TIME SIGNAL TOMORROW

WEATHER FORECAST and NEWS

GENERAL NEWS BULLETIN S.B.

Mr. QUINTIN WADDINGTON on "Empire"

9.40. Round the Station

10.0. TIME SIGNAL TOMORROW

WEATHER FORECAST and NEWS

GENERAL NEWS BULLETIN S.B.

Mr. QUINTIN WADDINGTON on "Empire"

9.40. Round the Station

10.0. TIME SIGNAL TOMORROW

WEATHER FORECAST and NEWS

GENERAL NEWS BULLETIN S.B.

Mr. QUINTIN WADDINGTON on "Empire"

9.40. Round the Station

10.0. TIME SIGNAL TOMORROW

WEATHER FORECAST and NEWS

GENERAL NEWS BULLETIN S.B.

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9.40. Round the Station

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WEATHER FORECAST and NEWS

GENERAL NEWS BULLETIN S.B.

Mr. QUINTIN WADDINGTON on "Empire"

9.40. Round the Station

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GENERAL NEWS BULLETIN S.B.

Mr. QUINTIN WADDINGTON on "Empire"

9.40. Round the Station

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WEATHER FORECAST and NEWS

GENERAL NEWS BULLETIN S.B.

Mr. QUINTIN WADDINGTON on "Empire"

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WEATHER FORECAST and NEWS

GENERAL NEWS BULLETIN S.B.

Mr. QUINTIN WADDINGTON on "Empire"

9.40. Round the Station

10.0. TIME SIGNAL TOMORROW

WEATHER FORECAST and NEWS

GENERAL NEWS BULLETIN S.B.

Mr. QUINTIN WADDINGTON on "Empire"

9.40. Round the Station

10.0. TIME SIGNAL TOMORROW

WEATHER FORECAST and NEWS

GENERAL NEWS BULLETIN S.B.

Mr. QUINTIN WADDINGTON on "Empire"

9.40. Round the Station

10.0. TIME SIGNAL TOMORROW

"The Swing Duet" (Veronique)

Orchestra

Wahls: "The Merry Widow" Len

Selection: "Catalina" T. Jones

Baritone Solo

"If Love is Content" (Tom Jones)

Orchestra

"Jewel of Asia" (The Goisha) Jones

Orchestra

Selection: "The Beauty Prize" Jones

10.0. WEATHER FORECAST and NEWS

S.B. from London

Mr. QUINTIN WADDINGTON S.B.

Royal Horticultural Society Talk S.B.

Local News

10.35. THE SAVOY BANDS S.B. from

London

11.30. Close down

Announcer: J. C. Paterson

Local News

11.35. THE SAVOY BANDS S.B. from

London

12.30. Close down

Announcer: J. C. Paterson

Local News

12.35. THE SAVOY BANDS S.B. from

London

1.30. Close down

Announcer: J. C. Paterson

Local News

1.35. THE SAVOY BANDS S.B. from

London

2.30. Close down

Announcer: J. C. Paterson

Local News

2.35. THE SAVOY BANDS S.B. from

London

3.30. Close down

Announcer: J. C. Paterson

Local News

3.35. THE SAVOY BANDS S.B. from

London

4.30. Close down

Announcer: J. C. Paterson

Local News

4.35. THE SAVOY BANDS S.B. from

London

5.30. Close down

Announcer: J. C. Paterson

Local News

5.35. THE SAVOY BANDS S.B. from

London

6.30. Close down

Announcer: J. C. Paterson

Local News

6.35. THE SAVOY BANDS S.B. from

London

7.30. Close down

Announcer: J. C. Paterson

Local News

7.35. THE SAVOY BANDS S.B. from

London

8.30. Close down

Announcer: J. C. Paterson

Local News

8.35. THE SAVOY BANDS S.B. from

London

9.30. Close down

Announcer: J. C. Paterson

Local News

9.35. THE SAVOY BANDS S.B. from

London

10.30. Close down

Announcer: J. C. Paterson

Local News

10.35. THE SAVOY BANDS S.B. from

London

11.30. Close down

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Local News

"The Swing Duet" (Veronique)

Orchestra

Wahls: "The Merry Widow" Len

Selection: "Catalina" T. Jones

Baritone Solo

"If Love is Content" (Tom Jones)

Orchestra

"Jewel of Asia" (The Goisha) Jones

Orchestra

Selection: "The Beauty Prize" Jones

10.0. WEATHER FORECAST and NEWS

S.B. from London

Mr. QUINTIN WADDINGTON S.B.

Royal Horticultural Society Talk S.B.

Local News

10.35. THE SAVOY BANDS S.B. from

London

11.30. Close down

Announcer: J. C. Paterson

Local News

11.35. THE SAVOY BANDS S.B. from

London

12.30. Close down

Announcer: J. C. Paterson

Local News

12.35. THE SAVOY BANDS S.B. from

London

1.30. Close down

Announcer: J. C. Paterson

Local News

1.35. THE SAVOY BANDS S.B. from

London

2.30. Close down

Announcer: J. C. Paterson

Local News

2.35. THE SAVOY BANDS S.B. from

London

3.30. Close down

Announcer: J. C. Paterson

Local News

3.35. THE SAVOY BANDS S.B. from

London

4.30. Close down

Announcer: J. C. Paterson

Local News

4.35. THE SAVOY BANDS S.B. from

London

5.30. Close down

Announcer: J. C. Paterson

Local News

5.35. THE SAVOY BANDS S.B. from

London

6.30. Close down

Announcer: J. C. Paterson

Local News

6.35. THE SAVOY BANDS S.B. from

London

7.30. Close down

Announcer: J. C. Paterson

Local News

7.35. THE SAVOY BANDS S.B. from

London

8.30. Close down

Announcer: J. C. Paterson

Local News

8.35. THE SAVOY BANDS S.B. from

London

9.30. Close down

Announcer: J. C. Paterson

Local News

9.35. THE SAVOY BANDS S.B. from

London

10.30. Close down

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Local News

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"The Swing Duet" (Veronique)

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Orchestra

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Orchestra

Selection: "The Beauty Prize" Jones

10.0. WEATHER FORECAST and NEWS

S.B. from London

Mr. QUINTIN WADDINGTON S.B.

Royal Horticultural Society Talk S.B.

Local News

10.35. THE SAVOY BANDS S.B. from

London

11.30. Close down

Announcer: J. C. Paterson

Local News

11.35. THE SAVOY BANDS S.B. from

London

12.30. Close down

Announcer: J. C. Paterson

Local News

12.35. THE SAVOY BANDS S.B. from

London

1.30. Close down

Announcer: J. C. Paterson

Local News

1.35. THE SAVOY BANDS S.B. from

London

2.30. Close down

Announcer: J. C. Paterson

Local News

2.35. THE SAVOY BANDS S.B. from

London

3.30. Close down

Announcer: J. C. Paterson

Local News

3.35. THE SAVOY BANDS S.B. from

A directory against a numerical key indicates the name of the publisher. A key list of publishers will be found on page 287.

WIRELESS PROGRAMME—THURSDAY (Aug. 21st.)

The letters "S.B." printed in italics in these programmes signify a *Special Broadcast* from the *Radio Times* Station.

LONDON.

1.0-2.0 Time Signal from Big Ben. The *W. & A. Concert of 1934* (Radio Times Record).

2.0-3.0—Time Signal from Greenwich. Concert. The "ELO" Trio. "A Talk-on-Fashion," by Nora Shandon. Winifred Christie (Soprano). "Careers for Women. Wireless Organizer," by Mrs. W. M. Cambridge.

4.0-6.45.—CHILDREN'S CORNER: Uncle Humpty Dumpty and the Cloud Lady. L.O.M. of the Daily Mail.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1811 GENERAL NEWS BULLETIN. S.B. to all Stations.

PERCY SCHOLLES (Abc B.B.C. Music Critic): "The Fortnight's Music." S.B. to all Stations.

Talk by the Radio Society of Great Britain. S.B. to all Stations.

Local News.

7.35-8.0 Interval.

8.0.—"MOODS IN A GARDEN." S.B. to all Stations.

(For full programme see facing page.)

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2111 GENERAL NEWS BULLETIN. S.B. to all Stations.

Mr. E. KAY ROBINSON on "Gardens of Song and Song." S.B. to all Stations.

Local News.

11.00.—HALF AN HOUR OF CARNIVAL." S.B. to all Stations.

(See facing page.)

11.0.—Close down.

Announcer: J. O. Broadbent.

1.30-4.30. The Station Piano-forte Quintet. GLADYS PALMER (Contralto) in a Recital of Modern English Songs.

5.0-5.30.—WOMEN'S CORNER: Ethel Williams (Contralto); E. J. Rumson (Solo Piano-forte) in a Recital.

6.30-8.30. CHILDREN'S CORNER.

8.30-9.45.—Tennis' Corner: Uncle Pat—Talk and Recital of Songs of Country Life.

7.0-11.0.—The entire programme S.B. from London.

Announcer: J. C. Petersen.

BOURNEMOUTH.

3.45-5.15.—The "ARM" Trio. Reginald S. Mount (Violin), Thomas E. Hingworth (Cello), Arthur E. Marston (Piano). NORA DELMARR (Soprano). Talks to Women; J. S. Barnbridge, B.Sc., on Burglar Alarms, and Other Safeguards.

6.15-6.45.—CHILDREN'S CORNER.

6.45-7.0 Interval.

7.0-11.0.—The entire programme S.B. from London.

Announcer: John H. Raymond.

1.0-4.0.—The Station Trio.

4.0-4.45. The Carlton Orchestra, rec'd from the Carlton Restaurant.

5.0-5.45.—"SWAN" "FIVE O'CLOCK." Mr. Isaac J. Williams, Keeper of Art, The National Museum of Wales, Vocal and Instrumental Artists.

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45. I speak French IX.

7.0-7.30. Programme S.B. from London.

7.35-7.50. Dr. JAMES J. SIMPSON M.A. D.Sc.—Romanes of Natural History.

8.0-11.0.—The entire programme S.B. from London.

Announcer: A. H. Goddard.

12.30-1.30.—Concert by the "ZY" Quartet.

3.30-4.0. THE BESSONOT BARN BAND. Conductor, HARRY BARLOW.

March, "The Star of the North" R. minor.

Overture "Crown Diamonds" (Jaber) (1).

Cornet Solo. "Bones of the Barn" (Clément) (1).

(Soloist: W. RUSHWORTH.)

Grand Selection, "Heroin" Weber.

Opera Selection, "The Lady of the Rose" Gilbert.

Waltz, "In the Moonlight" Westley.

Selection, "William Tell" Rossini (1).

Partita. "Echoes of the Enigma" (Greenwood).

10-5.40.—WOMEN'S HALF HOUR.

12.40. Children's Letters.

6.0-6.30. CHILDREN'S CORNER. Musical Talk by Winifred Fisher and Doreen Hazell. "Birds in Music."

6.30-6.5. PRINCIPAL GRAHAM, of De Montfort Hall, Manchester University, "Smoke." P. 6.

7.0-11.0.—The entire Programme S.B. from London.

Announcer: H. B. Brennan.

NEWCASTLE.

3.45-4.45.—Concert, E. B. Appleyard (Solo Piano-forte), Betty Humble (Soprano).

4.45-5.15.—WOMEN'S HALF HOUR. Announced by "Fanny Bortney and Dr. Johnson."

STATION ADDRESSES.

MAIN.	
Address.	Telephone No.
ABERDEEN	17, Belmont Street 2295
BIRMINGHAM	105, New Street 289
BIRMINGHAM	72, Haddenham Road 1484
CARDIFF	35, Park Place 2514-5
GLASGOW	25, Bath Street Douglas 1515
LONDON	5, Savoy Hill W.C.2 Regent 6736
MANCHESTER	57, Dickinson Street City 9532
NEWCASTLE	25, Eldon Square Central 5465
RELAY.	
EDINBURGH	72, George Street Central 5591
LIVERPOOL	28-27, Bishop Lane Central 6728
PLYMOUTH	85, Lord Street Bank 3014
PLYMOUTH	Admiralty Chambers, Atholway Lane 2283
SHEFFIELD	Messrs. Union Grinding Works, Corporation St. Central 4625
LEEDS-BRADFORD	15a, Wellington Street, Leeds 18131

5.15-6.0. CHILDREN'S CORNER.

6.0-6.30. School's Half Hour.

7.0-11.0.—The entire Programme S.B. from London.

Announcer: W. M. Shawcross.

3.30-4.0.

DESIREE MACFARLAN (Pianist) THE WIRELESS QUARTET. Features: Topics.

6.0-6.30.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

PERCY SCHOLLES S.B. from London.

Radio Society Talk S.B. from London.

Local News.

7.35.—Hays Brigade News Bulletin.

8.0-11.0.—The entire Programme S.B. from London.

Announcer: W. D. Simpson.

10-4.30. The Wireless Quarter. WILLIAM ANKERSON (Pianist) in a Recital of Songs by Hugo Wolf.

11.0-11.30. The Wireless Quarter. WILLIAM ANKERSON (Pianist) in a Recital of Songs by Hugo Wolf.

11.45.—TOPICS FOR WOMEN.

5.15-6.0. CHILDREN'S CORNER: Uncle Pat—Talk and Recital of Songs of Country Life.

6.0-6.5. Weather Forecast for Farmers.

6.5-11.0.—The entire Programme S.B. from London.

Announcer: Margo M. Dowse.

A number against a musical piece indicates the nature of its publisher. A key list of publishers will be found on this page.

KEY LIST OF MUSIC PUBLISHERS.

- Boosey and Co.
- Curwen, J., and Sons, Ltd.
- Herman Dancwski Music Publishing Co.
- Elkin and Co., Ltd.
- Enoch and Sons.
- F. W. and Co.
- Frank, Day and Hunter.
- Larway J. H.
- Lawrence Wright Music Co.
- Lee, London and Co.
- Novello and Co., Ltd.
- Phillips and Page.
- Royce and Co.
- Stainer and Bell, Ltd.
- Williams, Joseph, Ltd.
- Cavendish Music Co.
- The Anglo-French Music Company, Ltd.
- Real, Stottard and Co., Ltd.
- Dix, Ltd.
- W. Paxton and Co., Ltd.
- Warren and Phillips.
- Reeder and Walsh.
- Went's, Ltd.
- Forsyth Bros., Ltd.
- The Stock Music Publishing Co.
- Messrs. Larens and Co., Ltd.
- Duff, Stewart and Co., Ltd.
- Wilford, Ltd.
- Dolart and Co.
- John Blackburn, Ltd.
- Keith Frowse and Co., Ltd.
- Warton David, Ltd.

Wireless Programme—Thursday (Aug. 21st.)

Moods in a Garden

A garden is a lovely thing, God wot
 Rose plot, fennel pond, fennel plot
 The garden is a lovely thing

LONDON

8.0-10.0

Solo Pianoforte: ANGUS MORRISON

Singers: BEATRICE MIRANDA

CARMEN HILL

HORACE VINCENT

PHYLLIS THOMAS

HOWARD ROSE

Ivan Berlin

JOHN GIELGUD

GEORGE COOKE

VITA SPENCER

The Gardener Mra. MARION CRAN, F.R.H.S.

Intermezzo, "Dawn" Mair

A Scene from "Romeo and Juliet" (Act I, Scene 5) Shakespeare

"Morning" ("Poet Cyn" Suite) Grieg

NOON

Pianoforte: "Water Reflections" Debussy

Three Flower Songs: "To Violets" Astor Tyrol

"The Primrose" Astor Tyrol

"Carnations" Astor Tyrol

Pianoforte, "Jardin sous la pluie" Debussy

A Scene from "Twelfth Night" (Act II, Scene 5) Shakespeare

The Orchestra, "The Butterflies' Ball" Cowen

A Song, "Dawn" Vaughan Williams

Pianoforte, "To a Water Lily" Macdowell

A Song, "Onaway! Awake, Beloved" Culendge-Taylor

The Orchestra, "A Pastoral Impression" Ernest Farrar

NIGHT

Two Songs: "Clair de Lune" Fauré

"Now Sleeps the Crimson Petal" Quilter

The Arbour Scene from "Paisio and Francesca" Stephen Phillips

A Song, "Jardin d'Amour" Old French

The Orchestra, "Carnival of Venice" Dvorak

A Song, "Ah! Moon of My Dreams" Liza Lehman

The Garden Scene from "The Merchant of Venice" Shakespeare

The Love Due "Madame Butterfly" Puccini

10.30-11.0.

HALF-AN-HOUR OF CARNIVAL

I. "Norwegian Students' Carnival" Svendsen

II. Bourée and Hornpipe from "Water Music" Handel-Harty

III. Overture, "Le Carnaval Roman" Berlioz

THY Dawn, O Master of the world, Thy Dawn,

The hour the lilies open on the lawn

The hour the grey wings pass beyond the mound

The hour of silence when we hear the fountains

The hour when dreams are brighter and winds

colder

The hour that young love wakes on a white

shoulder

O Master of the world the Persian Dawn

— Hassan Ficker

□ □ □

WHAT wondrous life is this I lead!

Ripe apples drop about my head,

The luscious clusters of the vine

Upon my mouth do crush their wine,

The nectarine a curious peach

Into my hand themselves do reach,

Stumbling on melons as I pass,

Enraptured with flowers I fall on grass.

— Marvell

□ □ □

FOUR ducks on a pond,

A grass-bank beyond,

A blue sky of spring

White clouds on the wing.

What a little thing

To remember for years—

To remember with tears.

— Alvingham.

□ □ □

THOU fair-haired angel of the evening,

Now, whilst the sun rests on the moun-

tains, light

Thy bright torch of love, thy radiant crown

Put on, and smile upon our evening bed!

Smile on our loves, and while thou drawest the

Blue curtains of the sky, scatter thy silver dew

On every flower that shuts its sweet eyes

In timely sleep. Let thy west wind sleep on

The lake; speak silence with thy glimmering

eyes,

And wash the dusk with silver.

— Blake.



WIRELESS PROGRAMME—FRIDAY (Aug. 22nd.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

- 1.0-2.0. Time Signal from Big Ben. Concert.
Trio "FLO" Trio and Frank Brown (Baritone).
- 4.0-5.0. Time Signal from Greenwich. Concert.
Where the Min Plays Many Parts, by
Annette M. Adams. Flora Emboss (Solo
Violoncello). Organ Music relayed from
Shepherd's Bush Pavilion. "Great Ro-
mances"—(4) Accordion and Nacelle, by
Helen Towrope.
- 6.0-6.15.—CHILDREN'S CORNER: "The
Story of Little Black Bobtail," by Helen
Bannerman. Songs by Uncle Rex.
- 7.0.—TIME SIGNAL FROM BIG BEN.
WEATHER FORECAST and 1ST
GENERAL NEWS BULLETIN. *S.B.*
to all Stations.
Capt. RICHARD TWELVETREES on
"Motoring." *S.B. to other Stations.*
Local News.
- 7.30-8.0.—Interval.
- 8.0. BESSIES OF THE BARN BAND.
Conductor, HARRY BARLOW.
CATHERINE AULISY BROOK (Contralto).
CHARLES WILFORD (Tenor).
"Winds in the Trees" .. Goring Thomas
"Forever and Forever" .. Tork
The Band.
Cornet Solo, "Silver Shivers" .. Reamer
Selection, "Oheron" .. Weber
Charles Wilford in a Devonshire Dialect
Recital.
"The Hunt Dinner" .. Jan Steiner
The Band.
Selection, "The Lass of the Rose" .. Gilbert
Songs.
"Spring Rapture" .. John Ireland
Le Baner .. Goring Thomas
The Band.
Waltz, "Gypsy Love" .. Lohr
Charles Wilford in another Devonshire
Dialect Recital, "Our Pageant."
The Band.
Selection, "L'Africa" .. Meyerbeer
- 10.0. TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and 2ND
GENERAL NEWS BULLETIN. *S.B.*
to all Stations.
Topical Talk.
Local News.
- 10.30. The Band.
Overture, "Ray Blue" .. Mendelssohn
Selection, "Renaissance of Scotland" ..
Goffray
- 11.0.—Close down.
Announcer: R. F. Palmer.

BIRMINGHAM.

- 2.30-4.30. Leeds Picture House Orchestra.
Conductor, Paul Rimmer.
- 5.0-5.30.—WOMEN'S CORNER. R. Mac-
Donald Ladd, Psychological Talk.
"Why Worry?"
- 5.30-6.30.—CHILDREN'S CORNER.
- 6.30-6.45.—"Pond" Corner: Capt. Cuttle on
"Jack at School."
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Major VERNON BROOK, M.I.A.E., on
"Motors and Motoring."
Local News.
- 7.30-8.0.—Interval.
- 8.0. THE STATION ORCHESTRA.
INGRAM BENNING (Tenor).
ALBERT DANIELS (Child Impersonator).
In a specially arranged Programme of
Request Items.

10.0. WEATHER FORECAST and NEWS.
S.B. from London.
Topical News.
Local News.

10.30.—Request Programme (Continued).

11.0.—Close down.

Announcer: J. C. Paterson.

BOURNEMOUTH.

- 3.45-5.15. BAND OF
ROYAL MILITARY COLLEGE.
Relayed from South Parade Pier Southern.
Talks to Women. Mr. Walter Butler on
"The Lev."
- 5.15-6.15.—CHILDREN'S CORNER.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Capt. RICHARD TWELVETREES. *S.B.*
from London.
Local News.
- 7.30-8.30.—Interval.

Comic Opera Night.

- THE WIRELESS ORCHESTRA.
Overture, "La Poupée."
"LA POUPÉE."
Act I.
F. J. Williams .. JOHN HUNTER
L. J. Williams .. H. J. Williams
Chantrelle .. W. J. Williams
L. J. Williams .. F. J. Williams
P. J. Williams .. H. J. Williams
Agnes .. F. J. Williams
H. J. Williams .. A. J. Williams
Headline .. A. J. Williams
H. J. Williams .. K. J. Williams
H. J. Williams .. V. J. Williams
Alma (Baritone) .. D. J. Williams
WINFRED ASCOTT

THE WIRELESS ORCHESTRA

Conducted by

THOMAS CONWAY BROWN.

THE BIRMINGHAM CHORUS

- Act I. Scene 1.—The Monastery.
Scene 2.—The Monastery (another
part).
- 10.1.—WEATHER FORECAST and NEWS.
S.B. from London.
Topical Talk.
Local News.

10.30.—"LA POUPÉE" (Continued).

11.0.—Close down.

Announcer: John H. Raymond.

GARDIFF.

- 2.0-4.0.—Folkman and his Orchestra, relayed
from the Capitol Cinema.
- 5.0-5.45.—"SWIS" "FIVE O'CLOCK"
Talks to Women. Vocal and Instrumental
Artist.
- 5.45-6.30.—"How to Speak Welsh"—(VII).
by Mr. Huw J. Hynes.
- 7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Lt.-Col. R. H. COLLIER, "Motoring"
H. J. Williams .. 11.0.

7.30-8.0.—Interval.

The Growth of Wales—II.

- I.—"Hen Wlad fy Nhadau."
II.—"Early History."
III.—A Group of Folk Songs.
IV.—Mr. or EDGAR JONES, on "Welsh
Music and Art."
V.—Performance of Early Welsh Music.
VI.—"The Welsh Language."

VII.—A brief account of the New Welsh
Movement.

9.30. THE STATION ORCHESTRA.
Vocalist GLADYS PALMER.

Orchestra.

- Overture, "Home" .. Radley
Suite, "At the Play" .. York Bowen
(1) Overture, (2) Entrance, (3) Finale.
"Gladys Palmer"
"Habermas" .. R. J.
"A. J. Williams" .. H. J.
"All Through the Night" .. H. J.
"The Ash Grove" .. H. J.

11.0. WEATHER FORECAST and NEWS.
S.B. from London.

Topical Talk.

Local News.

11.30.—Close down.

Announcer: C. E. Parsons.

12.30-1.30.—Organ Music relayed from the
Picture Palace, Bournemouth. Organist,
I. J. J. Williams.

2.30-3.0. WOMEN'S HALF HOUR. Gave
Bell (Soprano).

3.30-4.30.—Concert by the "ZY" Quartet.

4.45-5.0. Children's Letters.

5.0-6.30.—CHILDREN'S CORNER.

6.30-6.55. Mr. T. A. COWARD, M.C. More
About Wales.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. WALTER R. STOKES, F.R.S., on
"Wales and Its Canals."

Local News.

7.30-8.0.—Interval.

Band Concert.

THE ST. HILDA COLLEGE BAND.

Conductor JAMES OLIVER.

WILLIAM AN. LERSON (Bass).

MURIEL HARGREAVES (Kornetist).

- Overture, "Beautiful Galatea" .. Supp. (1)
Selection, Tchaikovsky .. Supp. (2)
W. J. Williams .. H. J. Williams
"The Sun God" .. James
Band.
"Four Indian Love" ..
A. J. Williams .. H. J. Williams
Muriel Hargreaves (M. Hargreaves at the
Piano).

"My Night Out" .. Anon.

Cornet Solo, "Tune" .. Bridgford
(Soloist) WILLIAM LERSON.

"Behman Suite" .. W. J. Williams .. H. J. Williams

"The Vagabond" .. F. J. Williams .. H. J. Williams

"She Alone Charmeth My Soul" .. G. J. Williams .. H. J. Williams

Muriel Hargreaves.

"The Little Hobbed Head" .. Anon.

"I Couldn't Help It, Could I?" .. Anon.

Selection, "Lohengrin" .. Wagner

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Topical Talk.

Local News.

10.30. Band.
Air Variations, "Simona" .. Rimmer

10.45. Mr. W. F. BUTCHER, Examiner in
Spanish to the U.L.C.L. Spanish Talk.

11.0.—Close down.

Announcer: H. B. Brunson.

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 322.

WIRELESS PROGRAMME—FRIDAY (Aug 22nd)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

9.45-10.45.—Concert: Madame Alex. Thomson's Quartet Party.

10.45-11.15.—WOMEN'S HALF HOUR: G. M. Easton (Dramatic Recital), G. A. Easton (Solo Pianoforte).

11.15-11.30.—CHILDREN'S CORNER: Stories, etc.

11.30-11.45.—Senior Hour.

11.45-12.00.—Farmers' Corner: R. W. Whiston on "Foods and Feeding".

12.00.—WEATHER FORECAST and NEWS: S.B. from London.

Capt. RICHARD TWELVE TREES, S.B. from London.

12.30-1.00.—Interval.

An Evening of Light Music.

8.0.—Madame ALEX. THOMSON'S QUARTET PARTY.

"A Musical Revue".....

"Pulsed Park".....

JOHN COLQUHOUN (Baritone)

"When the King Went Forth to War".....

"With the West".....

Madame ALEX. THOMSON

"King Sweet Bird".....

"Come, My Own One".....

ALAN and JAMES FLETCHER

Duet, "Home to Our Mountains".....

Quartet.

"Passing By".....

"Kiss Row".....

"The Moon".....

"My Love".....

"I am sitting in Moon in the Sky".....

"Ma re, My Girl".....

Madame Alex. Thomson and Julia

Duet, "For You".....

"Ould Song".....

"Marching".....

"Ola King Cole".....

KATHLYN BURCH (Soprano).

"Alice Blue Gown".....

"Two Pipes of Pan".....

WILLIAM J. TAYLOR (Baritone)

"Not the Sort of Girl I Care About".....

"The Runaway Girl".....

"The Lady's Maid".....

Monckton (31).

THE STATION ORCHESTRA

Conductor: WILLIAM A. GOSSETT

Selection, "The Little Girl".....

"Twins in September".....

"Love Will Find a Way".....

Suite, "Harvest Time".....

12.00.—WEATHER FORECAST and NEWS: S.B. from London.

Topical Talk

Local News.

10.30.—William J. Taylor

"The Cobbler's Song".....

"The Sailor Man".....

Orchestra

Serenade, "Love in Idleness".....

10.15.—Close down.

Announcer: B. O. March.

3.30-5.0.—Popular Afternoon: Philip Middleton (Entertainer), The Wireless Quartet, Feminine Topics.

5.45-6.30.—CHILDREN'S CORNER: Senior Hour for Young and Old Readers Play—"New Rings for Old".

10.00.—WEATHER FORECAST and NEWS: S.B. from London.

Capt. RICHARD TWELVE TREES, S.B. from London.

11.30-11.45.—Interval.

A Night With Coleridge-Taylor.

MARY FERRIER (Soprano).

GRACE M. HUSH (Contralto)

ROBERT WATSON (Baritone)

THE WIRELESS ORCHESTRA

8.30.—The Orchestra

Fort Clarette (W. J. L.)

8.4.—Mary Ferrer

"Spring Had Come" ("Hawatha")..... (11)

"Willow Song" ("Ousello")..... (11)

"Tell, O Tell Me"..... (11)

8.5.—Robert Watson

"Life on a Boat"..... (11)

"Hawatha's Vision"..... (11)

8.5.—Grace M. Hush

"Too Late for Love"..... (11)

"When I am Dead, My Dearest"..... (11)

9.15.—NANCY LEE and MARIE SUTHERLAND

Sonata in D for Violin and Piano.

9.35.—Mary Ferrer and Robert Watson

"Fall On Me like a Silver Dew"..... (2)

"O the Sweetest"..... (2)

9.4.—Grace M. Hush

"A Lament"..... (11)

"A Blood Red Ring Hung Round the Moon"..... (11)

10.0.—WEATHER FORECAST and NEWS: S.B. from London.

Topical Talk

Local News

A Night With Coleridge-Taylor (Continued).

10.30.—Mary Ferrer

"A Summer Idyll"..... (4)

"Bag Lady Moon"..... (1)

"Fair Hush"..... (1)

10.4.—Robert Watson

"O the Sweetest"..... (11)

10.30.—Grace M. Hush

"The Hundred of the Roses"..... (11)

"Canoe Song"..... (11)

11.0.—Orchestra

"The Boat"..... (11)

11.15.—Close down.

Announcer: A. M. SIMMONS.

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C., containing programme suggestions or criticisms, should be sent to the Organiser of Programmes, 2, Savoy Hill, W.C.2.

"The Radio Times," the official organ of the British Broadcasting Company, Ltd., is concerned solely with broadcasting programmes, and the technical problems relating to their transmission.

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have now prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with card down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsgent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, 8-11, Southampton Street, Strand, London, W.C.2.

GLASGOW.

3.30-4.30.—Popular Afternoon: The Wireless Quartet and Julia d'Almeida (Contralto)

4.45-5.15.—TOPICS FOR WOMEN: M. B. Brown, of Glasgow and W. of Scotland College of Domestic Science, on "Salad Making".

5.15-6.0.—CHILDREN'S CORNER: Winifred Fisher (Soprano) and Dorothy H. (Pianoforte)—Recital on "Animals in Music".

6.0.—Weather Forecast for Farmers

7.0.—WEATHER FORECAST and NEWS: S.B. from London.

Capt. RICHARD TWELVE TREES, S.B. from London.

7.30.—To-day's Interesting Anniversary: Warren Hastings died, August 22nd, 1754.

7.35-7.50.—The Rev. E. B. KIRK on "Mars".

8.0.—Pianoforte Recital

by

LESLIE McLEWAN

Toccata in A.....

Dance in D.....

Minuet in G.....

French Suite in E.....

Variations ("Cora d'Argen").....

(1) "Petite Cherie"; (2) "Les Hironnelles"; (3) "Pantalon Rouge"; (4) "Crepuscule du Soir Mystique"; (5) "La Bouteille"; (6) "The Motor Boat".

Sonata No. 12 in A.....

Tema con Variazioni: Minuetto—Allegro.

Tema.

Musical Comedy Night.

"The essence of humour is sensibility: warm, tender fellow feeling with all ironic or exasperated...."

THE STATION ORCHESTRA

Conducted by ISAAC LOBOWSKY.

8.0.—Orchestra

Musical Comedy Selection, "The Arcadians".....

8.45.—TINA McIntyre (Soprano).

"Love Will Find" ("The Maid of the Mountain").....

"Way".....

"Farewell".....

8.55.—D. MILLAR (Coral). Programme Topics.

9.10.—HEATHCOTE M. PARANOR (Soprano)

"Love While You May".....

"Under the Deodar" ("A Country Girl").....

9.20.—Orchestra

Musical Comedy Selection, "The Luteal Domain".....

9.35.—Tina McIntyre

"My Hero" ("The Chocolate Soldier").....

Selected.

9.45.—Orchestra

Musical Comedy Selection, "The Cat in the Hat".....

10.0.—WEATHER FORECAST and NEWS: S.B. from London.

Topical Talk

Local News.

10.3.—Orchestra

Musical Comedy Selection, "The Arcadians".....

10.40.—Orchestra

Musical Comedy Selection, "The Arcadians".....

10.55.—H. J. HALL'S DANCE BAND, re-arranged from "Glenriddle Hotel".

11.30.—Close down.

Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 322.

WIRELESS PROGRAMME—SATURDAY (Aug. 23rd.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

4.0.—Time Signal from Greenwich.

Popular Concert.

CERTITUDE EDGARD (Soprano).
THE WIRELESS ORCHESTRA.

Deputy-Conductor,
KNEALE KELLEY

March, "The Washington Post" (Soprano)
Overture, "The Jolly Robbers" (Soprano)

4.15.—"Psychology: Reality and Pressure."
Principles and Philosophy, by a Medical
Psychologist.

The Orchestra.

Waltz, "Fanny's" (Soprano)
Selection, "Ballad Memories" (Soprano)

4.45.—"Land of Heart's Desire"
Soprano Song.

"Ave Maria" (Soprano)
Two Little Pieces (Soprano)

Intermezzo, "La Lettre de Maman" (Soprano)
Norman March and Dances, "Robin Hood" (Soprano)

Soprano Song.

Reguerneal alankar (Soprano)
Soprano Song.

5.25.—"The Green Chair" by MARION CRAN,
F.R.H.S.

The Orchestra.

Suite, "American" (Soprano)
Selection, "The Last Waltz" (Soprano)

6.0-6.45.—CHILDREN'S CORNER
Music by the Orchestra. "Round the Bump
with Bob" (Part 4), by Winifred Wainwright.
Children's News.

7.0. TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and 1ST
GENERAL NEWS BULLETIN. S.B. to all Stations.

Major L. R. TOSSWILL, O.B.E., on
"The Green Chair" (Soprano)

Charles Lindbergh, S.B. to other Stations.
Local News.

7.30-8.0. in usual.

Popular Programme.

CYRIL ESTCOURT (Soprano).
JOSEPH FARRINGTON (Bass).

JAY KAYE (Soprano).
THE WIRELESS ORCHESTRA.

8.0. March, "The Green Chair" (Soprano)
Selection, "A Life on the Ocean Wave" (Soprano)

8.30. "The Shop Walker" (Soprano)
The Orchestra.

Selection of English Airs, "The Rose" (Soprano)
Mylleton.

9.0. Bear Songs
"The Fortune Hunter" (Soprano)
"The Song of the Road" (Soprano)

"A Tale of the Hot-From Run" (Soprano)
The Orchestra.

March, "The Vanished Army" (Soprano)
CYRIL ESTCOURT

9.30. in a Dramatic Recital of Episodes from
"The Retreat from Mons,"
(Lorbert-Smith).

S.B. to all Stations.
Prologue, "The Men of Mons."

I.—The First Shots. (Sunday, August
23rd, 1914.)

II.—How Grenfell saved the Guns.
III.—An Interlude.

IV.—How the "Bus Drivers" Did their bit.
V.—"I" Battery, R.E.A., at Mary.

VI.—The Tide Turns.
The Station Orchestra will play Songs of
the "Old Contemptibles."

10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and 2ND

GENERAL NEWS BULLETIN. S.B. to

Mr. TATE REGAN, F.R.S., Keeper of
Zoology British Museum. S.B. to all
Stations. Local News.

10.30. The SAVOY ORPHEANS and SAVOY
HAYANA BANDS and SEPIA FOUR
played from the Savoy Hotel, London.
S.B. to all Stations.

11.0. Close down.
Announcer: F. C. Brundage.

11.30-12.0. THE WISSEX OLDF SINGERS.
"The Viking's Song" (Soprano)
"Simple Simon" (Soprano)
"The Day's Farewell" (Soprano)

12.0. THE ROYAL BATH HOTEL DANCE
ORCHESTRA, relayed from King's Hall
Rooms (Soprano). (Lorbert-Smith).

12.30-1.0. THE WISSEX OLDF SINGERS.
"The Viking's Song" (Soprano)
"Simple Simon" (Soprano)
"The Day's Farewell" (Soprano)

1.0-1.30. W. MENN CORNER
10-1.30. CHILDREN'S CORNER
6.0-6.45. "Teens' Corner"

7.0. WEATHER FORECAST and NEWS.
S.B. from London.

Major L. R. TOSSWILL, S.B. from
London.

THE CITY OF B. CH. NICHAM POLICE
BAND.

to acted from Cannon Hill Park.
Director of Music, RICHARD WASSER.

JAMES HOWELL (Bass).
FRANK THOMPSON (Soprano).

7.30. "Imperial March" (Soprano)
Overture, "Rural" (Soprano)

"I Would I Were a King" (Soprano)
Band.

Suite, "Summer Days" (Soprano)
Humorous Airs.

Disappearance (Soprano)
March, "W. Lam Tied" (Soprano)

Overture (Soprano)
Song.

Drinking" (Soprano)
The Christening" (Soprano)

"Carnot Solo" (Soprano)
Prize Song" (Soprano)

8.0-8.30. "The Retreat from Mons," S.B.
from London.

10.0. WEATHER FORECAST and NEWS.
S.B. from London.

Mr. C. TATE REGAN, S.B. from London.
Local News.

10.30. The SAVOY BANDS, S.B. from London.
12.0. Close down.

Announcer: J. C. Patterson.

BOURNEMOUTH.

1.45. Herbert Smith (Soprano). THE
BOYA RATH HOTEL DANCE

ORCHESTRA, relayed from King's Hall
Rooms (Soprano). (Lorbert-Smith).

3.15-4.0. CHILDREN'S CORNER
7.0. WEATHER FORECAST and NEWS.

S.B. from London.
Major L. R. TOSSWILL, S.B. from
London.

7.30-8.0. in usual.

8.30. THE WISSEX OLDF SINGERS.
"The Viking's Song" (Soprano)

"Simple Simon" (Soprano)
"The Day's Farewell" (Soprano)

8.40. THE ROYAL BATH HOTEL DANCE
ORCHESTRA, relayed from King's Hall
Rooms (Soprano). (Lorbert-Smith).

9.10. in usual.

"In Absence" (Soprano)
"Pickammy Lullaby" (Soprano)

"A Good Night" (Soprano)
9.20. THE RETREAT FROM MONS.

S.B. from London.
10.0. WEATHER FORECAST and NEWS.

S.B. from London.
Mr. C. TATE REGAN, S.B. from London.

Local News.

10.30. The SAVOY BANDS, S.B. from
London.

12.0. Close down.
Announcer: John H. Raymond.

GLoucester.

3.0-4.0. Fallman and his Orchestra, relayed
from the Capital Cinema.

5.0-5.45. "SWAY" "FIVE O'CLOCK"
6.4-6.50. "CHIL. MEN & CURS"

7.0-7.45. A Talk on Cricket.
7.0. WEATHER FORECAST and NEWS.

S.B. from London.
Mr. WILLIE GLISSITT on "The Green Chair"

Local News.
3.0-4.0. in usual.

A Popular Night!

Vocalist, WILLIAM ANDERSON.
Soprano, JOHN HENRY.

8.0. March, "The Green Chair" (Soprano)
Selection, "The Last Waltz" (Soprano)

My Old Changer (Soprano)
Song of the Volga Boatmen (Soprano)

"Beggar's Song" (Soprano)
John Henry will be there.

Suite, "Melodique" (Soprano)
Lorbert-Smith.

Sword of Fernan (Soprano)
Overture (Soprano)

In Celtic Song (Soprano)
John Henry will be there.

Orchestra.

W. TATE REGAN, S.B. from London.
Local News.

10.30. The SAVOY BANDS, S.B. from
London.

12.0. Close down.
Announcer: W. N. Sells.

MANCHESTER.

1.15-2.0. BLACK DYKE MILLS BAND.
Relayed from the Municipal Gardens,
Southport.

3.0-4.0. "The Retreat from Mons," S.B.
from London.

7.0. WEATHER FORECAST and NEWS.
S.B. from London.

Major L. R. TOSSWILL, S.B. from
London.

10.30. The SAVOY BANDS, S.B. from
London.

12.0. Close down.
Announcer: H. B. Brown.

8.0. FORTNIGHT'S DANCE BAND.
Fox-trot, "Wanna Bunch" (Soprano)

"Tale Told" (Soprano)
"Twelve o'clock at Night" (Soprano)

"Sarah" (Soprano)
"After Every Party" (Soprano)

"I Was a Fool" (Soprano)
"Old-fashioned Song" (Soprano)

"Take These Lips Away" (Soprano)
"I Was a Fool" (Soprano)

"Twelve o'clock at Night" (Soprano)
"Sarah" (Soprano)

"After Every Party" (Soprano)
"I Was a Fool" (Soprano)

"Old-fashioned Song" (Soprano)
"Take These Lips Away" (Soprano)

"I Was a Fool" (Soprano)
"Twelve o'clock at Night" (Soprano)

"Sarah" (Soprano)
"After Every Party" (Soprano)

"I Was a Fool" (Soprano)
"Old-fashioned Song" (Soprano)

"Take These Lips Away" (Soprano)
"I Was a Fool" (Soprano)

"Twelve o'clock at Night" (Soprano)
"Sarah" (Soprano)

"After Every Party" (Soprano)
"I Was a Fool" (Soprano)

"Old-fashioned Song" (Soprano)
"Take These Lips Away" (Soprano)

"I Was a Fool" (Soprano)
"Twelve o'clock at Night" (Soprano)

For Wireless Out-of-Doors

The Marconiphone

The Triumph of the Master Mind

The Receiver Supreme

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Chelmsford Calling!

By P. P. ECKERSLEY, Chief Engineer of the B.B.C.

WE have been considerably hauled over the coals by listeners for not publishing our plans for "5XX" in *The Radio Times*.

Owing to the enormous circulation of *The Radio Times*, we go to press a week or so before the paper comes out, and in writing on any subject I have great sympathy with those journalists who, with snow beating about their front doors, are asked to compose something for a summer number on the delights of bathing!

Now "5XX" is an experiment, and to be asked to forecast ahead what form experiments will take is to try and clothe one in the mantle of a prophet. Clothe, if you like, but the necessities of one's fleshly limitations still remain, and one cannot see the future.

But now I can, writing on August 1st, give you some results, predictions, and tell you of the somewhat difficult times we've been through to date.

Experimenting in Public.

It has been the greatest handicap experimenting in public, as it were. When in the privacy of one's own sanctum one sets up something and it doesn't work just as one thinks it might do, one doesn't immediately condemn the idea as impracticable. Because certain people, thinking they know both ends of the business, do not get the results they expect from the high-power station, there is no reason to cry "wash out" from their hearstops. The spirit of blind reasoning on insufficient data does not consort well with the name "experimenter," which so many adopt.

Do I sound disgruntled? Frankly, I am not. I only wish that before writing to the Press, shouting into the microphone, or otherwise giving their views, people would write to me first; otherwise, things are so apt to be misleading.

A Faint Murmur.

Once again, the high-power station has been successful for the purpose for which it was designed, to serve areas not hitherto well served by broadcasting. From all such areas comes universal praise and satisfaction.

From London there is an undercurrent of growing dissatisfaction. A faint murmur. Do the grumblers of traffic that comes to my ears every day as I sit, cramped, in my office, listening to the faintest of faintly heard broadcasts, speak well for him who has one of Londoners that so many have heard over, money, and trouble on trying to receive "5XX" in its experimental form, knowing that there was no guarantee of a permanent service.

Remember, London is thirty miles from Chelmsford, while "2LO" is, on an average, five miles from London listeners. Power isn't proportional to range, and from first principles it cannot be expected that "5XX" should be as loud as "2LO" in very many cases.

Unjammed Broadcast.

Let those who, on an indoor aerial, two miles from London, don't get "5XX" remember that "5XX" doesn't at present concern them; let them be unselfish and back up, in the interests of less fortunately situated country dwellers, a scheme which solves largely the problem of serving all equally with unjammed broadcast.

Let those who condemn the station because at thirty miles it is not as loud as another at five miles, rather thank us for such loud signals from the near-by station, than complain of such weak ones from a distance.

If you are in doubt as to whether I speak the truth, take a set down to the seaside with you. Choose Cornwall or Devon, and see if I'm not right, and please don't be selfish. We

want your support, but we want it unselfishly. I know I shall not appeal to you in vain.

It has struck me that wireless is so simple from your point of view that you're getting into the habit of expecting more from the art than we can give. You don't abandon, or even get disgruntled with, your two-cylinder motor-cycle just because you have to wear leggings in wet weather, or because it doesn't run absolutely noiselessly; you savor the cream of pleasure from motor-cycling, and your faithful plutter gives you endless pleasure—pleasure that, within its limitations, is so well worth while.

Studying Majorities.

When, as you think, that idiot Eckersley has chosen a wave-length near to Paris and Japan Radiote with his rotten "5XX," don't think that he is doing this so that he may straw away you and tell you "to look to your set," but realize that he was forced to give you that wave-length, and he was studying again majorities. It is up to you to look to your set because, honestly, with a single valve and reaction not too much, I was able in Sussex, near Eastbourne, to listen to one or the other when both were transmitted. In London it certainly required a coupled circuit and a tuned anode, but is it asking too much of you to make your set, as it can be made, good enough to take full advantage of the ever-increasing service?

"A Good Egg"

Someone wrote to me telling me I was quite sincere, and that all I was looking for was the admission of happenings. He's probably right in saying I have such admission if, by happenings, you read majority of unskilled masses, because then I know the service is good. That my sincerity is doubted is a little disheartening.

I am sure that this high-powered scheme will be the crowning achievement of British broadcasting, and if and when the service is put into being, you who have not appreciated the idea to its fullest extent will, I know, be the first to say it's not a "wash out," but a "good egg."

It's strange that to-day as I wrote those words the secretary of an East Coast town Radio Society (he lives about 100 miles from Chelmsford) came in to thank us for Chelmsford, saying it's got to go on, crystal reception at 100 miles is perfect. All the country areas echo his words, "I have no hesitation in pronouncing the experiment successful."

Remember, however, there is no guarantee of a permanent service. Government permission and other sanctions have not to be obtained. So far we've only experimented, but we're sure that our original forecasts have been more than justified.

didn't worry much. People are always tolerant if you try to amuse them, and even a variety professor will laugh as much at a low comedian as he will at a joke so subtle that you want a bloodhound to track it down for you.

I carried on with the good work. I shut myself in the bathroom, and recited the words out loud, to see what it sounded like. Luckily, the bath was empty, or I might have drowned myself. Again, all sorts of considerations had to be taken at rehearsal. Words had to be selected that were easy to pronounce. One phrase we cut contained the words, "architect, calculate, and accommodation." The effect of all these hard consonants nearly split the microphone.

However, it's over now. Perhaps it fell flat, but you can always learn something from the first step you take, even if it is only the fact that there are no stars there.

The Radio Revue.

By Robert MacGill.

(Author of the first wireless revue, *The World is Mine*, produced at London Station on Friday, August 8th.)

OF course, it wasn't really a revue, as you know by now. It couldn't be. But it was like a revue in certain ways. There was not the slightest suspicion of a plot, and no one part of it had anything to do with any other part that you could notice.

When the idea was first suggested, I went home and worked hard for several days. I told myself that it was the first attempt at anything of the kind, and that I had to create the technique of a new art. This phrase, I may say, was the sum total of the first day's work, and I've discovered since that somebody else invented it before me, confound him!

Putting Shaw in the Shade.

On the second day I had come to the conclusion that it was a very serious matter. I think I must have read all that was ever written about wireless, and a lot that never ought to have been. I also studied the fundamental principles of comedy, starting from Aristophanes. By the third day I could have written a preface to that revue that would have made Mr. Bernard Shaw feel about as intellectual as a Welsh rarebit in comparison. The only thing I couldn't do was to give any guess as to what sort of an affair it was going to be.

Next day I met a friend, who is a poet—or he describes himself as such when he claims exemption on his income-tax form. Once or twice he has been accused of writing revues for the stage, and I asked him how it was done. He explained that the first thing you did was to have lunch with the producer, and talk it over with him. Next, you lunched with the man who put the money up, and later with the star, the principal comedian, the stage manager, and the advertising man, and talked it over with them.

No Room for the Author.

"Tell me," I asked my poet, when, and how, do you write the thing?"

"Oh, that's a trifle," he said. "And no way, it doesn't matter what you write. First the star cuts out all your new witticisms, and puts in a lot of old ones that she knows the audience will laugh at. The comedian, of course, provides his own patter, and by the time you've fallen in with the views of the electrician, the musical director, the writer of the lyrics, and the fireman, and so on, you find that you haven't got to write any more of it than the title, which, of course, the producer himself invents."

Clearly, my poet was a broken reed. Eventually, an article in *The Radio Times*, which stated that music had a certain curative effect on nervous diseases, gave me an idea. I conceived setting this as a kind of literary sketch—and why not others?

I began working so fast then that my fingers got blistered because the typewriter keys were so hot. Having written the affair, the really important part of the work began, as usual. In the first place, should it be high-brow, or low-brow? When one writes for a periodical, one has a nebulous impression at the back of one's mind of the Average Reader, and writes for him. But listeners are of all types, and there are millions of them. Who knows but some critic on *Mars* is to-day wiping the floor with me over our conception of Martian?

I don't know the answer to the high or low-brow question yet. Personally I never trust these very superior persons. Consequently, I

(Continued in the previous column.)

My Crowning Experience.

When I Sang Before the Microphone. By Dame CLARA BUTT.

I REGARD broadcasting as a modern miracle. It is not only a source of constant pleasure to me, but of constant wonderment. It borders on the region of the uncanny, although I know—because I am told—that it is wholly scientific, subject to fixed laws, and that Adam and Eve in the Garden of Eden might have listened had they only known how! Yet I continue to marvel.

And how should I not, when I can sit in my car, speeding through the heart of the country, or lounge on my lawn at North Stoke, "far from the madding crowd," and, by means of a little instrument I can hold in my lap, independent of aerials or anything else, put myself literally in tune with Bournemouth on the one hand, or Birmingham on the other, listening to concert or speech, here or yonder, at my own sweet will?

Deluded Souls.

It is when one thinks of the immensity of this thing—the immensity of its achievement as well as of its possibilities—that one is apt to wax scornful of such an attempt to stand in its way, to throw obstacles in the path of its onward march, to "crib, cab, and confine" its beneficent operations. These people remind me of the poor deluded souls who used to smash machines because they thought, in their blind folly, that the machine would supersede the man, or of that famous Mrs. Partington who tried to mop up an Atlantic tide!

Yet ever since I had that unforgettable experience of broadcasting over a radius of a thousand miles, I have been the victim of petty annoyances from people who imagine that the nation is colonised to rob them of their bread and butter! I have had rude and impertinent letters—though, thank God, I have had scores of very different letters from people whom I have never seen, blessing the wonderful instrument which brought the sound of my voice to the domestic hearth, and especially to beds of pain.

No Passing Fashion.

People who raise these objections are simply irritants. They are to progress what mosquitoes and other stinging insects are to travellers and explorers. Neither the progress nor the discovery is checked. They still go forward. But both might be more expeditious without them.

For we must remember that broadcasting is not a thing which is here to-day and will be gone to-morrow. This is not a fashion; it is an institution. It has come to stay. Surely it behoves us all, vocalists, actors, managers, agents, not so much to make the best of "a bad job"—for it is a great good and not an evil at all, or in any sense—but to fall into line with it, gladly and whole-heartedly to make all the use possible of so great an opportunity.

Good for the Aspirant.

So far from being a handicap to the musical profession, I consider it, especially to the young aspirant for public recognition, a perfect god-sent. For a concert platform, at its best, is restricted. Only such as have already made a name, or such as have exceptional gifts which cannot be denied or gainsaid, can hope to make a living on the concert platform. Broadcasting gives thousands a hearing—a hearing which the concert platform could never afford them—where the older methods gave them a casual chance. Therefore, as a warm friend of the young singer or instrumentalist, and especially of those admirably trained artists whose vocal gifts are good without being great, I welcome the



DAME CLARA BUTT.

vastly extended field of opportunity broadcasted.

That was the chief reason why I consented to inaugurate the new station, and to sing to an uncounted and uncountable audience, on sea and land, over an area which I am told gathered within its radius upwards of a million square miles and millions of people. Agents ought to back one up in this kind of enterprise. Well, never mind. I helped the charity I wished to help, and that suffices me; and, incidentally, I had the most thrilling experience of my career.

"Thrilling?" you exclaim. "How could it thrill you when you could not see your audience? Can there be anything thrilling in merely singing into a microphone with a few officials standing by? Is it not necessary for a real thrill to hear the plaudits of enthusiastic thousands?"

A Singer Should Sing Unseen.

Well, I confess I appreciate a query of that kind, because one has been accustomed to think along those lines. But, all the same, I was thrilled as I have never been when singing to a visible audience which has filled the Royal Albert Hall, for instance. I confess it sounds like a psychological puzzle; it is, notwithstanding, true. I love people. I simply adore a wonderful audience. There is a magnetic dynamo in the sight of thousands of upturned faces. All that is undeniable. Yet, strangely enough, years ago I used to argue that a singer should sing unseen. Someone once told me that, in order to get the fullest enjoyment from a concert, it was necessary to shut one's eyes. It was an aid to concentration, just as we teach a child to shut eyes when prayers are said.

People and their plaudits are all very well, but there is another side to all this. It is detrimental to the highest artistry in a subtle way. There is one's sub-conscious self, always active, sometimes terribly so.

See! There are two people in yonder box, or in the front row of the stalls, whispering together in the very middle of my song. They are criticising my frock! The wind slips a cog. For a flash one's whole artistic being is misdirected. That perfect self-containment, that shut-in feeling, so essential to the highest artistic expression, is rudely broken in upon. One becomes acutely conscious of one's audience. The spell is broken, and it is difficult to piece it up again.

The Perfect Audience.

Now, when I was singing to that vast unseen multitude, a multitude which, in Biblical phrase, "no man can number," I had none of these antagonisms to fight against. Whatever of artistry there is in me had its perfect opportunity. I visualised my audience though I did not see it, and it was in perfect sympathy with me. I saw it, with the eyes of imagination, listening with all its ears, drinking in every note. There was no talking, no fidgeting, no coming in late, no going out early. It was a most perfect audience, the best-mannered audience I have ever sung to! I had often longed for the record audience, a record both in numbers and appreciation and, lo, I had got it! I felt it in every nerve. I knew I was singing, for not, at least, from heart to heart—the only kind of singing worth while.

An Answering Thrill.

Oh, yes; it was a great experience. The letters I have received have touched and delighted me. They confirmed my thoughts as I sang, that lone folk in isolated farm houses, cottagers on the edge of the moors, folk who dwell among mountains, thousands in dull towns and in duller villages, people lying in hospital wards and in narrow bedrooms from which they may never emerge, yes, and people in France and Holland and Norway who did not understand a word I sang, but felt an answering thrill to my own—all these, rich and poor, sick and well, old and young, were in sympathetic touch with me on that memorable night!

And now I am consumed with a great aspiration. Some day, my voice will sing to the world. I want above all things that that voice shall be mine. I pray that when that day comes I may not have grown too old to sing a song which shall be heard in the back blocks of Australia, on the lonely sheep-runs of New Zealand, on the Pacific shores of America, in the crowded bazaars of India, in the far islands of the southern ocean.

Is It a Dream?

It may be only a dream—but it is a dream which may easily come true. The marvels we have seen are only the prelude to greater marvels to come. The triumphs of man's mind are unlimited. We have tapped a wonderful source not only of pleasure and profit, but, surely, of world unity. I would like my singing to do something to bring to pass the glorious day "when war shall be no more." Is it only a dream? Well, it is a happy dream while it lasts—and—and—I think it is more than a dream. We shall see.

Clara Butt-Ramford

The Wheel of Research



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designs of
ring Red for H.F.
and Green for L.F.



Note strong anode
designs of
the whole effective
electron stream



Note neat strong
anti-capacity cap
with edge for safe
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SUNDAY, August 17th.

7.30-8.15. } Programmes S.B. from London

MONDAY, August 18th, to WEDNESDAY, 20th, and SATURDAY, 23rd.

4.0-5.0. Gairard and his Orchestra relayed from the Scala Picture House
5.30-6.15. CHILDREN'S CORNER
7.0 onwards.—Programme S.B. from London.

THURSDAY, August 21st.

4.0-5.0. The Station Fanfare Trio.
5.30-6.15. CHILDREN'S CORNER
7.0-11.0.—Programme S.B. from London.

FRIDAY, August 22nd.

4.0-5.0. Gairard and his Orchestra relayed from the Scala Picture House
5.30-6.15. CHILDREN'S CORNER
7.0-11.0.—Programme S.B. from London.

ELSHIE WINNALL (Soprano).

W. CAM MALLAN (Soprano).

CONSTANCE LE MESURIER

(Soprano).

W. CAM MALLAN (Soprano).

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Mendelssohn
Bartholdy

IF a census could be taken of all the classical music heard in the average home it would be safe to say that Mendelssohn's works would head the list. While other masters such as Handel and Bach may be heard to best advantage in the concert hall, Mendelssohn with his famous "Song Without Words" and other equally well-known and well-loved melodies is the musician of the home.

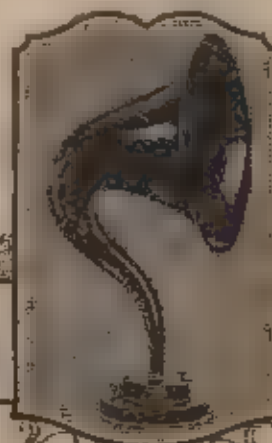
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Week Beginning Sunday, August 17th.

SUNDAY, August 17th.

Programme S.B. from London.

MONDAY, August 18th, to THURSDAY, 21st, and SATURDAY, 23rd.

5.30-1.30. Savoy Picture House One in Main at 12.30. At 1.30. H. H. H.

5.30-6.30. CHILDREN'S CORNER

7.0 onwards. Programme S.B. from London.

FRIDAY, August 22nd.

2.30. Musical Director, Albert H. H.

7.0. WATCHES FORECAST and NEWS

S.B. from London

CHARD TWELVETREE S.B.

1.30. FLORENCE LARKING and BLOVE

KEYS (Entertainment)

In Act 1. H. H.

Me. H. H.

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Coleridge-Taylor Evening.

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"Pavane"

Soprano Songs

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The reason for its success in long distance work lies in its design. Special jobs need special tools, and naturally you would not expect a valve designed to operate as a Note Magnifier, for instance, to give just as good results when used on the high frequency side of your set.

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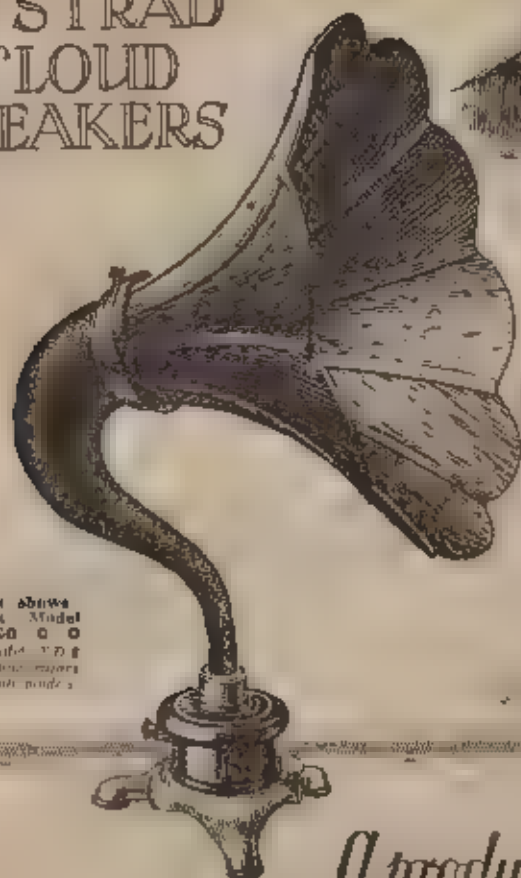
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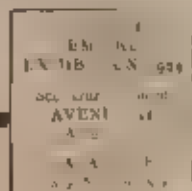
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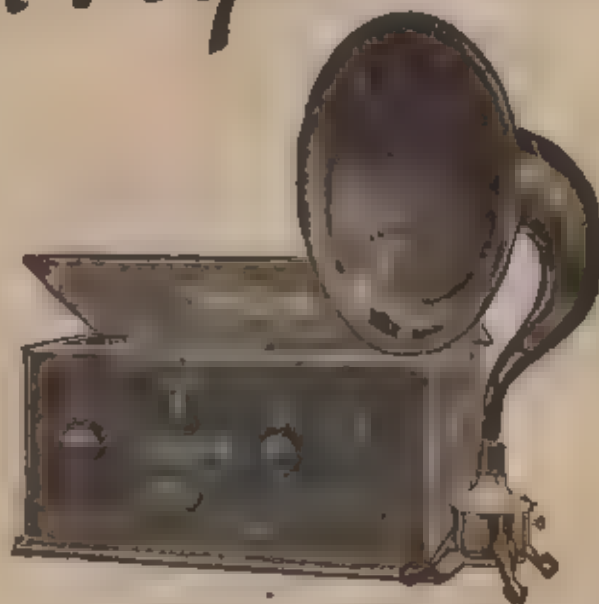
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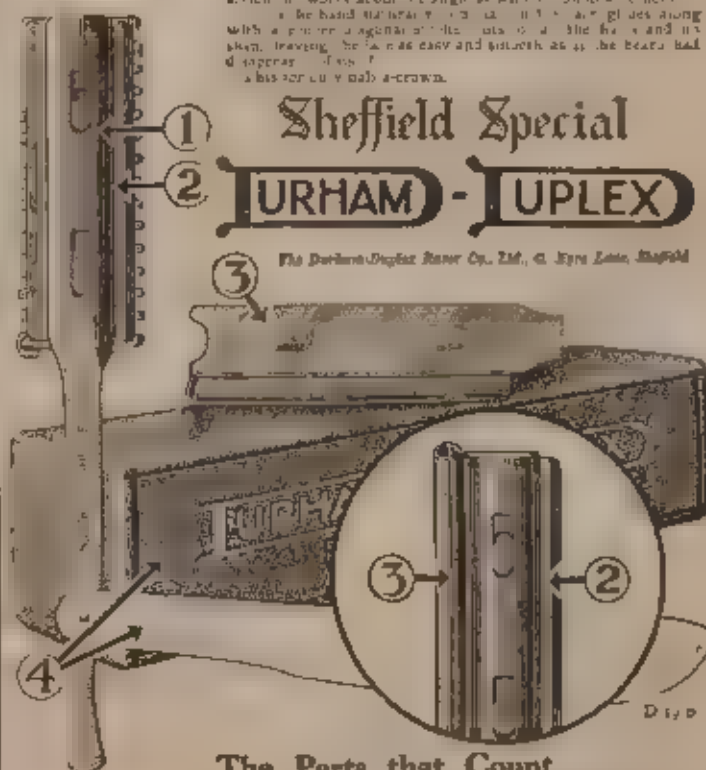
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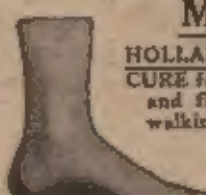
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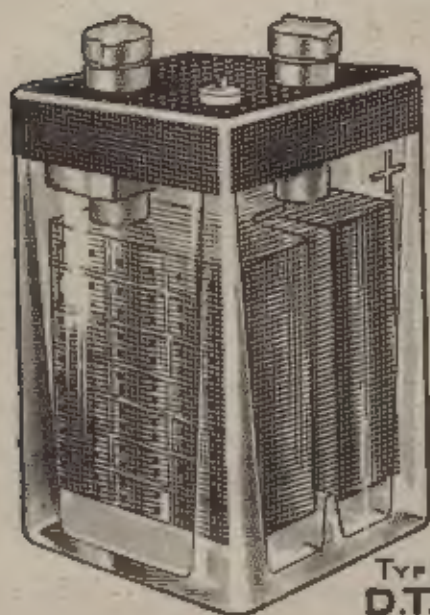
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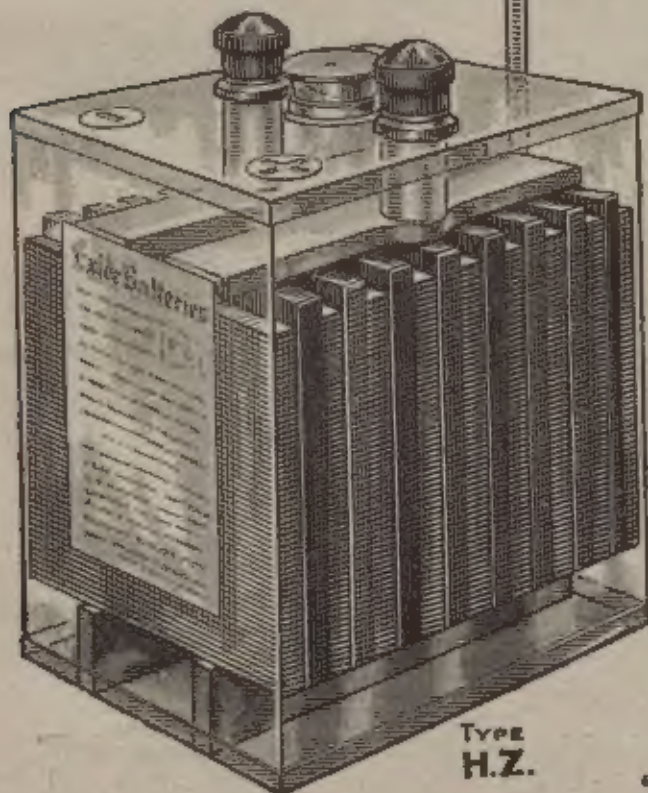
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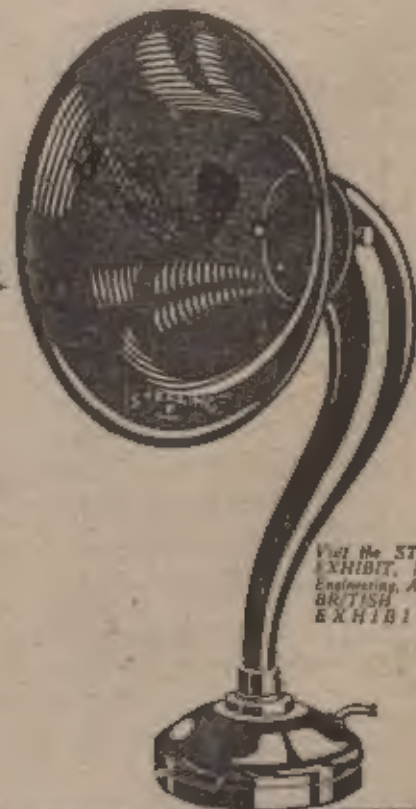
What greater charm than Radio?
For from out of space comes
music, song and speech . . .
melodiously, sweetly, and clearly.
In all Radio what better loud
speaker than the "Sterling
Baby"? All you want in volume,
all you can have in efficiency
. . . true to an echo . . .
and not expensive. Ask your
dealer to demonstrate.

The "Sterling Baby" Loud Speaker is
easily the first favourite of the radio public.
It is supplied in four finishes and in two
resistances—120 or 2,000 ohms. Height
over all, 19 in.; diameter of flare, 10½ in.;
diameter of base, 5½ in.

In Black Enamel	£2 : 15 : 0
In Brown Floral Design	£2 : 17 : 6
In Black and Gold Floral Design	£3 : 0 : 0
In Black Matt finish, with Oriental Design	£4 : 15 : 0

STERLING BABY Loud Speaker

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